

# ARCHITECTURE

❖ VOLUME LVII

JANUARY, 1928

NUMBER I ❖

DEDICATED BY THE  
PEOPLE OF DETROIT  
TO THE KNOWLEDGE  
AND ENJOYMENT OF ART

## The Detroit Institute of Arts—

PAUL P. CRET, AND ZANTZINGER,  
BORIE & MEDARY, ARCHITECTS

*By Gerald K. Geerlings*

WHEN this inscription in bronze letters was placed

above the main entrance to the Detroit Institute of Arts, the public must have been skeptical. If they, the people, were to do any dedicating it would be to no mausoleum of art, with the usual system of numbing the senses by miles of corridors leading through monotonous "boxes" housing segregated periods and types of "art." They may have felt justified from previous experiences that but little *knowledge* could be derived in vainly endeavoring to piece together various forms of art scattered through a number of barren rooms and placed without reference to their once normal surroundings. And as for *enjoyment* in becoming fatigued, well—give them rather a pageant, a living performance.

When on October 7 the Detroit Institute of Arts was formally dedicated, what must have been the astonishment of the public! Not personally knowing the Art Commission, the Institute authorities, or the architects, how could they be prepared for something not a "museum," as they had hitherto understood the term, but a living monument to human ingenuity in displaying works of art so that they could be universally understood and enjoyably appreciated! We can only vaguely guess at their bewilderment, for although we had seen the sketches and working-drawings developing for the past four years, and admired photographs of the completed rooms, our surprise was as great as though we had been pre-

pared to see the Delaware Water Gap and had opened our eyes with awe at the Grand Canyon instead. Landscapes are expected to invite changes of light and mood, but it has never been expected of a museum. City streets flooded with associations and activities sometimes *live*, but rarely a museum. A friend's new home may glow with sincere welcome, but how could a museum? Yet at Detroit these are established certainties. Wordy descriptions, beautiful drawings, and artistic photographs cannot begin to unfold the exciting story of the Institute of Arts. In these pages one can only hope to stimulate a desire to see and experience a notable pageant of art, but not to describe it; an entire volume would be able to touch only on the mountain peaks—here can be given merely a barren table of contents.

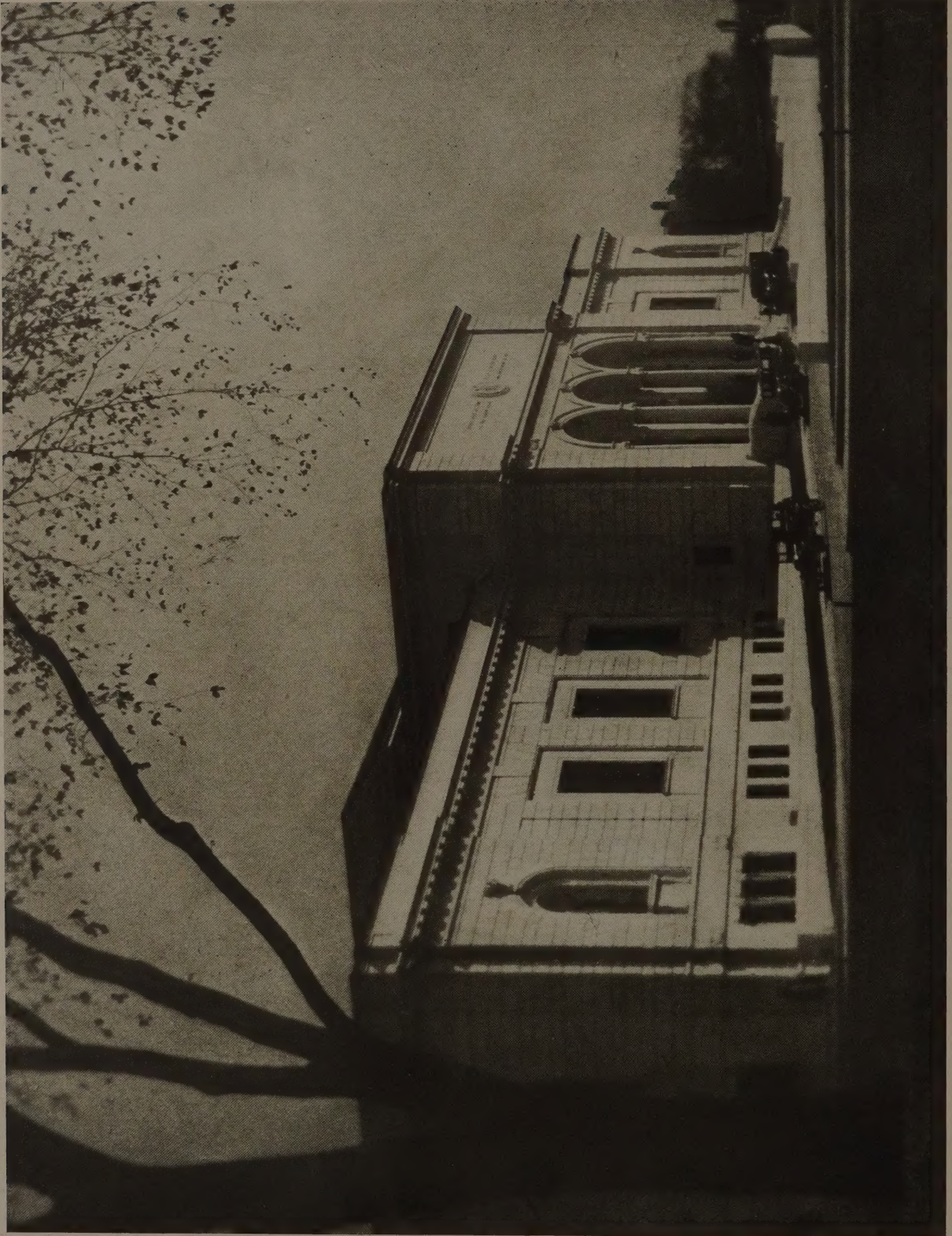
The story of the Detroit Institute of Arts begins before 1920, when the Art Commission formulated their ideas on the type of building they wanted, or, more accurately, the effect they wished the projected building to achieve. It was to be a museum after a new definition of the word, invoking continuous surprise and pleasure in the visitor who traversed its pavements. The psychological effect of the indoor garden of the

Pan-American Building at Washington fell in with the ideas of the commission and led to the selection of Paul P. Cret as advisory architect for the new Detroit museum. In January, 1920, Mr. Cret met with the commission. Instead of the avalanche of sketches which might have been the usual approach, Mr. Cret read an exhaustive preliminary report on museum problems and their various so-



*The main entrance—elevation fronting on Woodward Avenue*





*The front elevation on Woodward Avenue, showing the walks and carriage-ramps leading to the main entrance from the ground-floor level. The heights of the various masses honestly express their respective usage and importance*



lutions; the findings of the Commission of the Boston Museum of Fine Arts which gave preference to the old Italian palaces, as the Pitti, for museum purposes; contending theories as to means of lighting—direct, skylight, or artificial; arguments pro and con for making a museum an inconspicuous shelter with self-effacing backgrounds as opposed to creating settings corresponding to the original surroundings; psychological reasons why repetition of uniform rooms exhausts a visitor and makes him depart, resolved to return "another day" which never comes; reasons for giving the museum variety, vistas, intimate atmosphere; and a detailed outline of all phases of the proposed building with the reasons for their character and disposition.

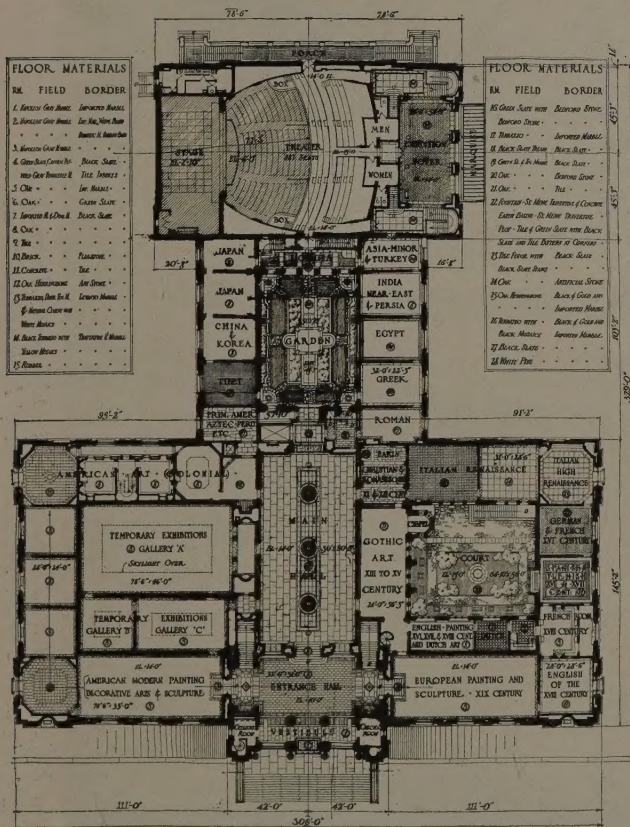
The commission was pleased with this unusual and scholarly approach, and asked Mr. Cret to accept the commission as architect. At that time just after his return from five years' service in the French army, Mr. Cret's organization was much reduced, and an association was formed with the firm of Zantlinger, Borie & Medary. The latter attended to the mechanical equipment, specifications, and took part in conferences, but the design and its execution were entirely under the personal direction of Mr. Cret. Because the original conception and its development were his, and the fabric which is in public view at the museum is due to Mr. Cret, in our description we shall be referring to him



*A drinking-fountain between main hall and indoor garden, with gay jewelry in colored tile framed by travertine*

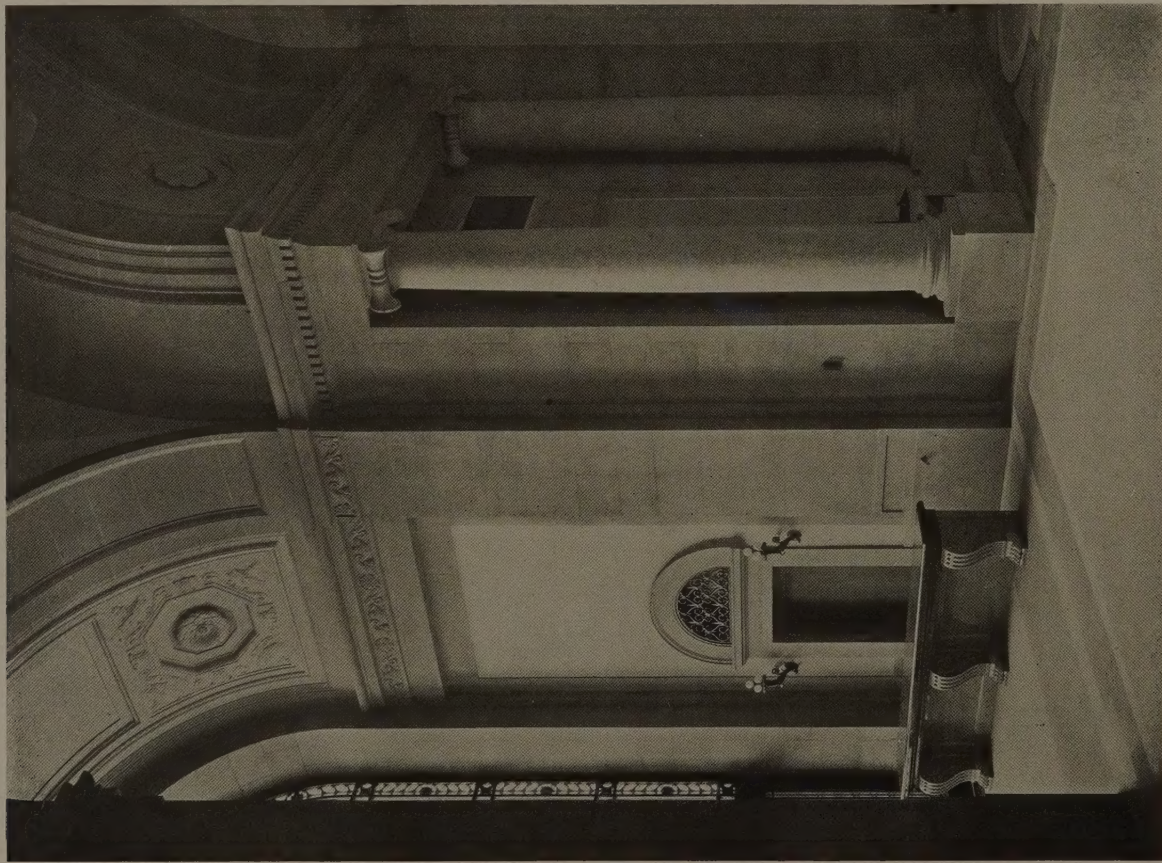
alone. The sketches, working-drawings, and supervision were all done by Mr. Cret's office.

How often in reading and rereading a couplet of Shakespeare one wonders how it could have been written otherwise; how equally often in the future will not visitors, cognizant of the aims of the Institute, wonder how else the building could have been built. It is one of those elusive, simple masterpieces, painted with a fine restraint resultant from a profound knowledge of every color and yet confining the palette to only a half-dozen pigments. Nothing is easier to build and worse to see than the hackneyed repetition of so-called classical architectural forms; it requires nothing more from the architect than a single text-book and nothing more from the onlooker than an expressive yawn. Detroit's museum induces none of the *ennui* so characteristic of the vast majority of our public buildings, but, on the contrary, represents a happy combination of Renaissance flavor (so as to be harmonious with the library facing its main façade, designed by Cass Gilbert), along with modernity of expressing purpose. Its exterior is so simple, so subtle and refined, that it is almost star-



*Main-floor plan, with the front elevation toward Woodward Ave. at bottom, from the drawing by E. W. Hoak and W. H. Church*





*Entrance hall looking toward catalogue-room and modern American painting room, exhibiting a restrained cloak of Italian Renaissance dependent upon carefully considered ornament and proportion*

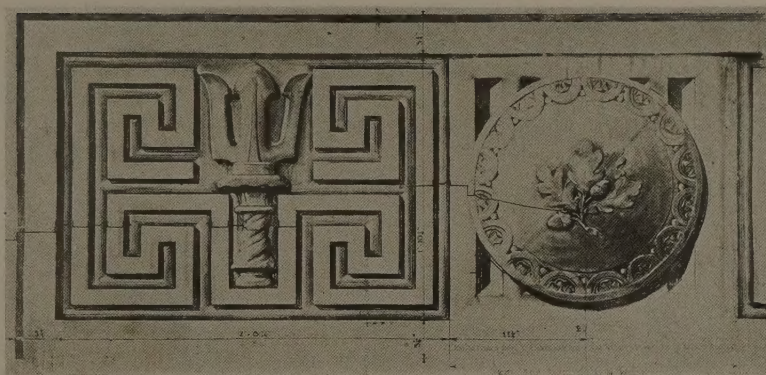


*Entrance hall looking toward main exterior doors with refreshing design of warm limestone piers set off by verdant orange-trees and a constant stream of visitors*





*From full-size charcoal studies of meek mice and rampant reindeer—stone inserts in the outdoor-court walls*



*Left, from full-size charcoal working-drawing of ornament in the frieze of the main hall*

ting. A lesser designer would likely have applied ornament, pilasters, and the usual addenda, until it might have looked like a court-house, a post-office, or just "another museum." However, one feels that the Institute building not only plays its rôle with dignity and distinction, but bespeaks twentieth-century American architectural tendencies as well. True, it has been inspired by the Italian Renaissance, and in the main-entrance motif one detects the three arches and surmounting attic of the courtyard of the Villa di Papa Giulio, but it has undeniably taken out its naturalization papers and fluently speaks the American tongue. And this may be said, too: it is so personal and sensitive that it freely acknowledges its designer; devotees of Mr. Cret will rejoice in its concrete evidence of his personal traits, his logical approach to and solution of a problem, and his meticulous care in minute details, which reveal a characteristic thoroughness and practicability.

One of the continual joys of the Institute is the uniform scale throughout the exterior and interior. The building shows it sprang from a long lineage of careful and endless studies on paper, yet is youthful and "going," although seven years of progressive study upon it might be sufficient reason for the best architect to grow stale and lose both perspective and freshness. Here there is every evidence that all solutions and motifs were carefully weighed in the balance, that yards of tracing-paper were crumbled into wastebaskets, and that drafting-room lights were turned out at a time when only Beaux-Arts "charetters" work. But the final outcome justifies the affectionate study which has gone into it. The building has its livable scale simply for having been lived with so intelligently—and for so long. No projecting exterior features are thrown on without reason, even to the lay eye, no order of one height here and another there, no discrepancies in the scale of voids varying according to the moods of the designer, no lavish expenditure of ornament on one rich portion to the bleak exclusion of another! In passing into the building through the vestibule one is conscious that the exterior and interior were studied together by the same guiding genius. One may pass from the entrance hall into the main hall, thence to the garden (and if he can tear himself away), back to the exterior, feeling the while that his stature has remained the same.

As for variety of exterior wall surface, of playing a rusticated surface against a plain, to accent one feature and diminish another, what more graceful (and economic) means are there than those employed? To be marvelled at no less is the variety in wall openings and the sincerity of declaring their purposes. The main-entrance arches have no competitors in the entire building's circumference; their usage cannot be doubted by the most stupid. The proportions of the regular main-floor windows explain themselves clearly in the interior as being of such height that a person facing the paintings on the exterior wall finds the window sufficiently high above him that its brilliancy does not interfere with his seeing the hangings below the window; the window heads extend up the walls as far as is convenient for the composition and the passage of cornice above them. Small ground-floor windows meekly confess their humble purpose of lighting small rooms, offices, and the like, and never for a moment distract attention due those of the main floor. To be mercenary for a moment, we cannot help wondering if more beautiful architecture has not here been bought, per cubic foot, than could be obtained for the cash expenditure with any other solution. About 5,300,000 cubic feet have been built for four and a half million dollars, including all the planting and final finesse, or about 85 cents per cubic foot. If there be any absence of ornament one feels it has been done with the same intent that a Chinese painter purposely omits detail in order to tell more forcibly his story. Certainly the exterior will forever proclaim the best in national characteristics of architecture during the second quarter of the twentieth century.

The approach to the main floor is not by the usual single "monumental" flight, which is always something of a mental and physical hurdle, but by a series of steps separated by long intervals. These have a faculty for leading the eye to new levels of interest, instead of dividing the breath into shorter intervals. On the exterior, in addition to the flights of steps directly to the front of the main entrance, are curving ramps leading up from both sides, which serve as carriage approaches as well as pedestrian walks. In ascending there is such pleasing variety in details and varying perspectives, gentle slopes, horizontal pavements, and short flights of steps, that one unconsciously rises the height of the





*Looking from the main hall toward the exterior doors of the main entrance with Rodin's "Thinker" presiding over this symphony—of floor with marble and tile pattern, walls of travertine overhung on the sides with tapestries, and barrel vault with penetrations harmoniously triumphant with painted Roman-bath ornament*



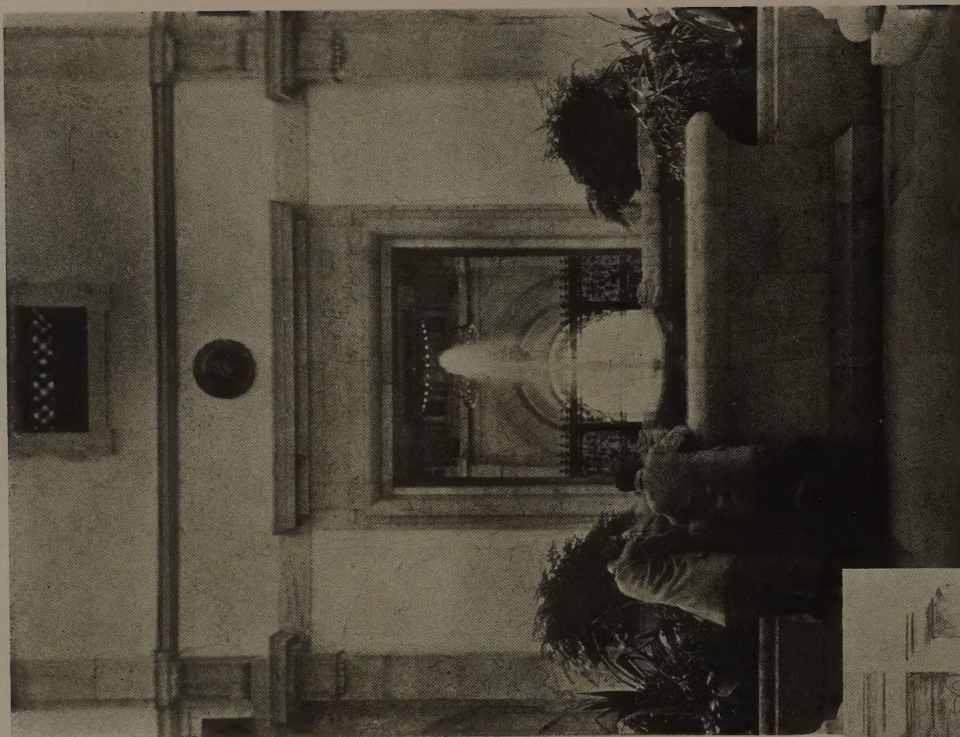


*A Roman mosaic of sunlight in the main hall framing the inviting vista of the indoor garden; the plashing fountain dominates the turquoise basins and is surrounded by travertine loggias, pecky cypress outlook-beams and gorgeous orange awning overhead*

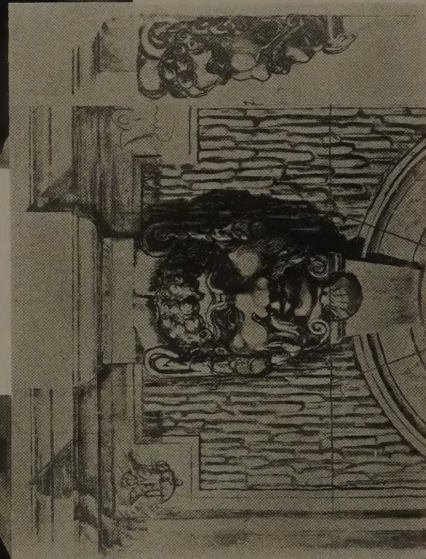




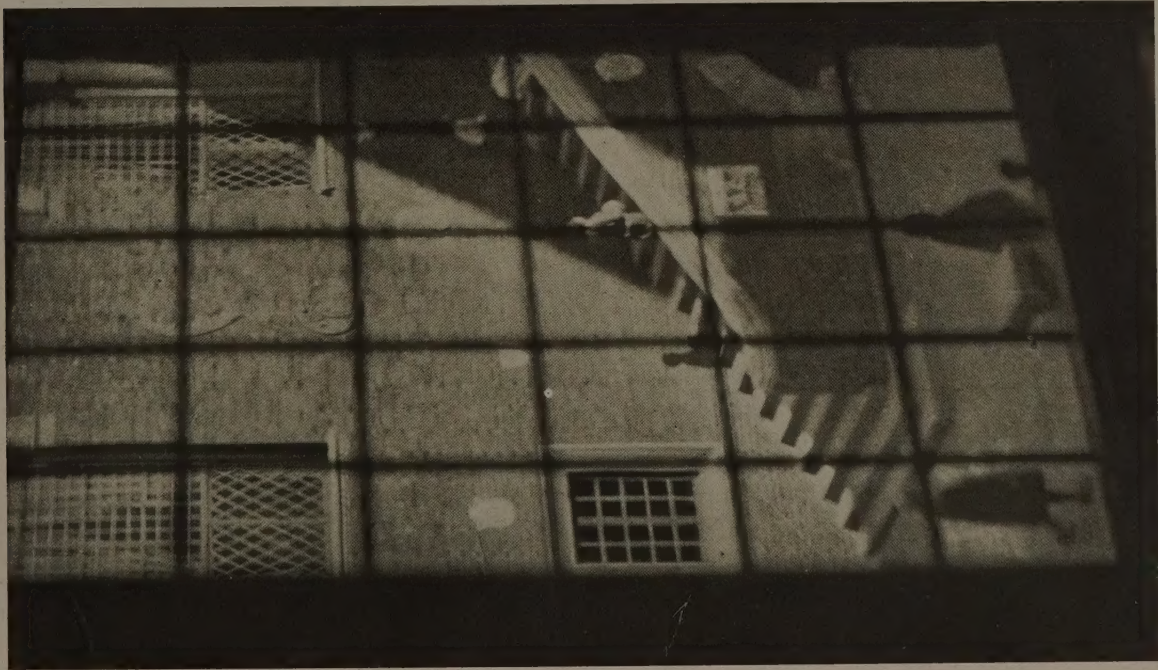
*Where sheer pleasure and museum art coincide—the indoor garden; its enviable interpretation of Italian Rococo translated by means of mellow travertine trim, plaster walls, and inserts of colored tile mosaics above arches and doors, happily complemented in color and form by pool and plants*



*Left, from a full-size working-drawing exquisitely modelled in charcoal, which was almost as serviceable to the stone-carver as the plaster model itself; it is only one of scores and typifies Mr. Cret's thoroughness in leaving no detail in doubt or indeterminate*



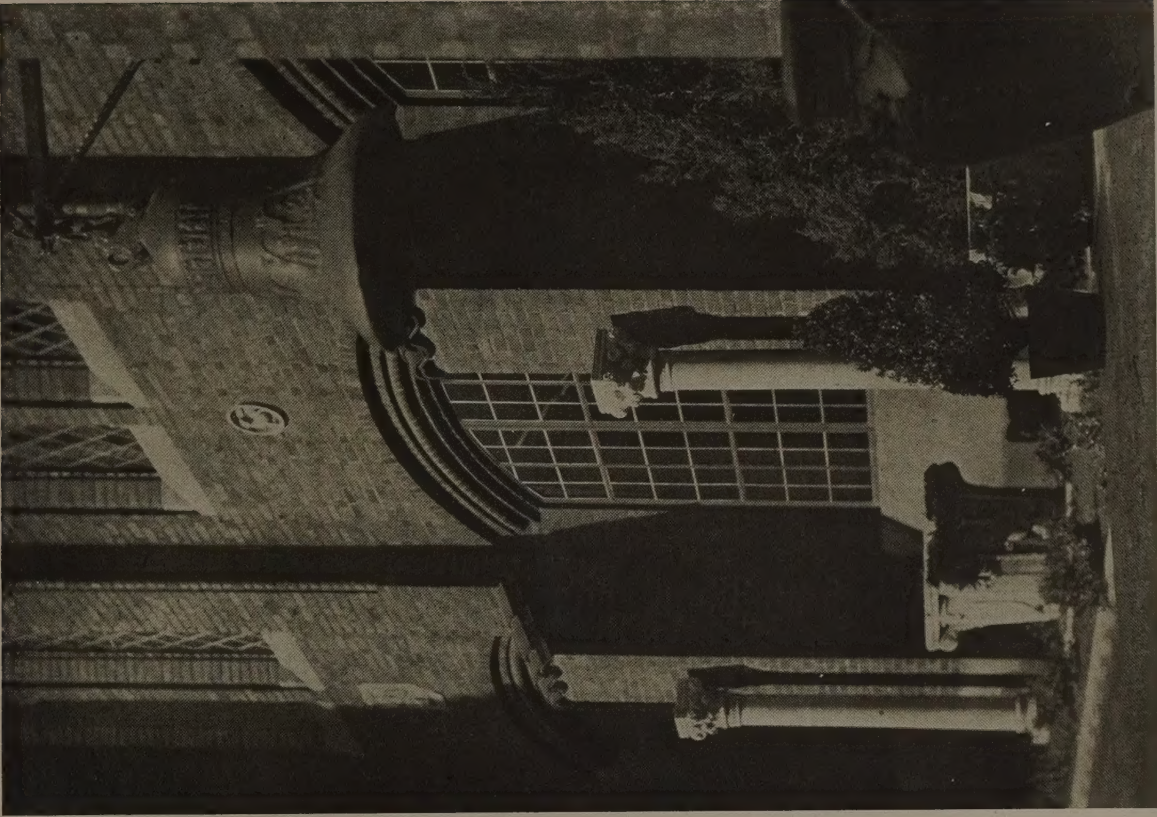




Peering down from the Dutch gallery into the outdoor court, with its Bargello-like stairs leading up to the Italian Renaissance room



Above—from a full-size study in color of a typical tile insert over the central doorway on each side of the indoor garden.  
Below—a full-size charcoal study of a panel under the windows in the modern European room



A corner of the outdoor court where a conclave of fresh-air residents of the Institute's collection have made themselves at home



ground story to find himself at the main entrance. From entrance hall up to the main-floor level is a matter of about eight steps, serving not only to gain additional height for the story below, but to invite interesting views as well of the vaulted ceiling decoration of the main hall ahead and the garden beyond.

The basic thought in the scheme of the interior is that the exhibition of art was not to be segregated in the usual divisions of painting, sculpture, and the decorative arts, but that each country in succeeding periods was to have its expression in all the arts displayed in a single room of an appropriate character. Consequently the building is planned "from the inside out," as Mr. Clyde H. Burroughs, secretary of the Institute, aptly expresses it. The plans had developed to some degree when Doctor W. R. Valentiner was made the new director; he not only heartily indorsed the scheme but even increased its scope. The general division of the museum was composed of the three departments: American, European, and Asiatic, located around an indoor garden. New ideas were frequently introduced and sometimes radical changes; Mr. Burroughs opines that almost on a par with Mr. Cret's architectural ability was his amenability to suggestions and radical changes (unprecedented in an architect, in the experience of the commission), which would always be met by his courteous agreement to study and work them out in detail.

COLORLESS SOLEMNITY PLUS MONOTONY PLUS AUSTERE DREARINESS EQUALS MAUSOLEUM OF ART.

It is not an unusual formula, and expresses the diametric opposite of what the commission wished to attain in the interior. The degree to which Mr. Cret has succeeded is as though he pronounced an architectural abracadabra over the Pitti Palace, Florence, the Ryks Museum, Amsterdam, the Maison Platin, Antwerp, and forth came a product even better suited to museum needs, and in the bargain as colorful and charming as Balieff's Chauve-Souris. There is an exterior-interior transition neatly accomplished by the entrance hall in Italian Renaissance, which quaffs its vigor from classic springs. Straight ahead the vista makes one inhale deeply and want to shout, "Long live Cæsar!" First is the main hall, very much like Walcott's restoration of Caracalla's Baths, were it a mezzotint instead of an etching. The scale soars aloft with beautiful ornament, like that which the restorers give us from the heyday monuments of Rome and the larger interiors of Pompeii. There is a warmth of color in the travertine walls, a wealth of painted ornament in the barrel vault and its penetrations, a vastness withal combined with personal intimacy, which produce sheer enjoyment in recreating for oneself the Utopian days of Rome. Windows high up admit irregular mosaics of sunlight which have come for a look too, while, just beyond, the indoor garden beckons with its flowery and plashing coquetry. The main-hall walls, hung with tapestries, are scarcely more interesting than the floor, with its captive fish in the tile mosaics—curious beasts squirming to join their live fellows in the blue waters of the garden basins. Visi-

tors not so immobile would probably satisfy the natural longing to enter the garden at the expense of conflicting with the arrowed route laid out in the guide-book. If architecture here must have a name, Italian baroque comes nearest perhaps, but it is doing that style a favor to call the garden so. There are plaster walls with some choice travertine interpolations, particularly at the ends; ceiling outlooks of pecky cypress beams like grand old painted Florentine ones; and in the middle, well above the fountain basins, its own weight carrying it down in a graceful swoop, a huge orange awning affair, bearing a black pattern along its lateral edges. Its official function is to keep out some of the inquisitive sun, but it seems to be of the same light-hearted fraternity as the resplendent ferns and palms, the frolicking goldfish in the basins, or the lively small boys who seem to wish for worms and fishing-poles. In the corners of the garden are little tables such as one fondly associates with the sidewalk cafés of the Continent. Meeting these any other place would make one naturally despondent over bygones, but the garden itself is too much on the job for that; besides, it takes more than usual moroseness to feel other than festive among the youngsters who amuse themselves at the gaily tiled drinking-fountains or in comparing the fat goldfish with the solidified dragons in the bottoms of the various basin levels.

Around these central features of main hall and garden are arranged the three departments into which the collection is divided: American to the left, European to the right, Asiatic to the rear left and rear right. On entering the museum the visitor can elect to take the course of greatest invitation of main hall and garden, and on turning left into the Colonial kitchen (see plan) begin a route which will lead him chronologically and geographically, from primitive American art through the Orient periods (preceding European art history), through Japan, China, India, Persia into Turkey and the beginning of European history, starting with Egyptian and Grecian roots and growing into the Roman, Early Christian, Romanesque, then Gothic in its ramifications, followed by Renaissance aspects in the various countries, and ending with nineteenth-century European painting at the entrance hall. Retracing his course across the main hall to the Colonial kitchen and turning in the direction opposite to the route first taken, he traverses a record of the development of American art up to modern expression, again arriving at the entrance hall.

Detailed description of each room would be irksome and an injustice to the character of the reality, with its happily contrasting, vivacious qualities. Suffice it here to record the clever psychology put into practice by Mr. Cret in having no adjacent rooms bear similar design or material in floors or walls, ceilings or vault forms, color-schemes or details. Each room announces the sum-total of the outstanding architectural characteristics of that particular country at a given period. Before glancing at the exhibits (or the neatly painted identifying inscriptions on the door jambs) one is immediately put in proper mental align-





*The foyer at the balcony level of the auditorium is equally fit to receive the "Grand Monarch," Paderewski, or Lindbergh—dignified Old World elegance adapted to the American needs of the Institute*



ment for the works of art represented, by the architectural surroundings. In some cases this was a simple matter, as in the European Gothic rooms where characteristics are pronounced, but a far more searching problem presented itself in such rooms as the Primitive American, African, and Oceanic, or Chinese and Japanese rooms. The latter are higher than would be true in reality, and so the architectural treatment required gentle handling in the troublesome problem of scale.

To arrange for a series of rooms suited to the vicissitudes of European architecture, each with fenestration different from any other, and at the same time preserving the exterior placidity and dignity of the building, must have been a thorny enigma. On the plan it seems to have been solved in the only practical way—which is another way of paying it the tribute of calling it a master-stroke. Even when the varying rooms were grouped about the outdoor court the fenestration differed on each side. But it is surprisingly advantageous. Any lover of bricks should seek out this court with the same enthusiasm he would dash for the Basilica di Santo Stefano on alighting at Bologna; it has quite as many happy brick combinations, is most astonishingly a unit in design in spite of wide variations in fenestration, and is a gorgeous Joseph's coat for color. It has innumerable charms—first for the inveterate smoker in the fact that he can indulge himself while patting the heads of fatted stone calves or while musing on the outside stairway, so happily reminiscent of the good old Bargello, even to the built-in plaques. The court is enriched too by the engaging little early fifteenth-century chapel, born in the Château de Lannoy in Herbeville (Lorraine), now adopted on the interior by the "Northern Gothic" hall of the museum and on the exterior projecting itself into the courtyard for air and justified prominence. A lead-covered bay invoking Flanders comes up for its inning on the second floor, and strange as it may sound to the ear, the ensemble to the eye looks quite as well as any of the enraptured subjects of foreign courtyards which have been added to and subtracted from at various ages, like the well-known one in the Palazzo Comunale in San Gimignano. The planting has barely started to compete with the weathering of the stone and brick, but already the mellow quality is a glowing tribute to the ingenious resources of its designer.

The two large galleries flanking the entrance hall,

the one to the right for nineteenth-century European art, and one to the left for twentieth-century American, are given over solely to painting and sculpture, because there is but little furniture of those periods on an equal footing with the two former arts that is worthy of permanent exhibition.

To the left of the main hall and in the rear of the American-Art gallery just mentioned are three rooms of varying sizes for temporary exhibitions. These can be shut off from the remainder of the museum and adequately provide for such loan and temporary exhibits which the Institute will have from time to time, without disturbing the regular permanent collection. Without this foresighted provision it would mean that in order to hold an exhibit for any special purpose, several rooms would have to be closed off while the permanent exhibit was removed and the new one arranged, and the same annoyance repeated again at the resumption of "regular business." Needless danger to material in moving and storage is thus avoided; also, visitors coming to seek their special favorites will not be disconcerted to find them hibernating and unfamiliar faces taking their accustomed places.

The vestibule, ground-floor promenade, and balcony-level foyer form an architectural crescendo leading up to the auditorium, with purpose well expressed. The vestibule is elegantly severe, as though one retained top hat and white gloves at that point of entrée. The promenade is more unbending, to correspond with removing hat, gloves, and limousine haughtiness, and gives some hint of the more joyous auditorium about to be entered. The foyer at the balcony level is ascended from the promenade by very jolly stairs with tile mosaics glittering in the risers, and is a plausible preface to the mirrors, chandeliers, and decorated barrel-vault with penetrations. Here is the *entr'acte* of the French theatre (like the well-known Bordeaux prototype) in principle, arrayed in a happy mixture of influences—Italian ceiling, French plan and mirrors, American usage (see photograph, page 11). Smoking- and toilet-rooms fit themselves beneath the orchestra level, while dressing-rooms snuggle back-stage. The auditorium can be closed off quite independently from the remainder of the building. It is becoming a good income-producer in renting for affairs of music, drama, and lectures. It has sufficient capacity to accommodate the Detroit Symphony Orchestra, and boasts all the modern "movie" appurtenances as well.

(Further illustrations and text matter will be shown in the next issue)

The squares are from full-size details in charcoal of the cast-iron ornaments in the exterior main-floor windows. In -centre below, from a full-size detail in color of the tile inserts in the corners of the indoor garden above the arches as shown on page 8















Liberty's "East India House," Regent Street. The Elizabethan façade joins this building at the left rear



A light-standard



An inner court

EDWIN T. HALL AND E. STANLEY HALL, ARCHITECTS  
LIBERTY'S, LONDON





Entrance hall from Great Marlborough Street

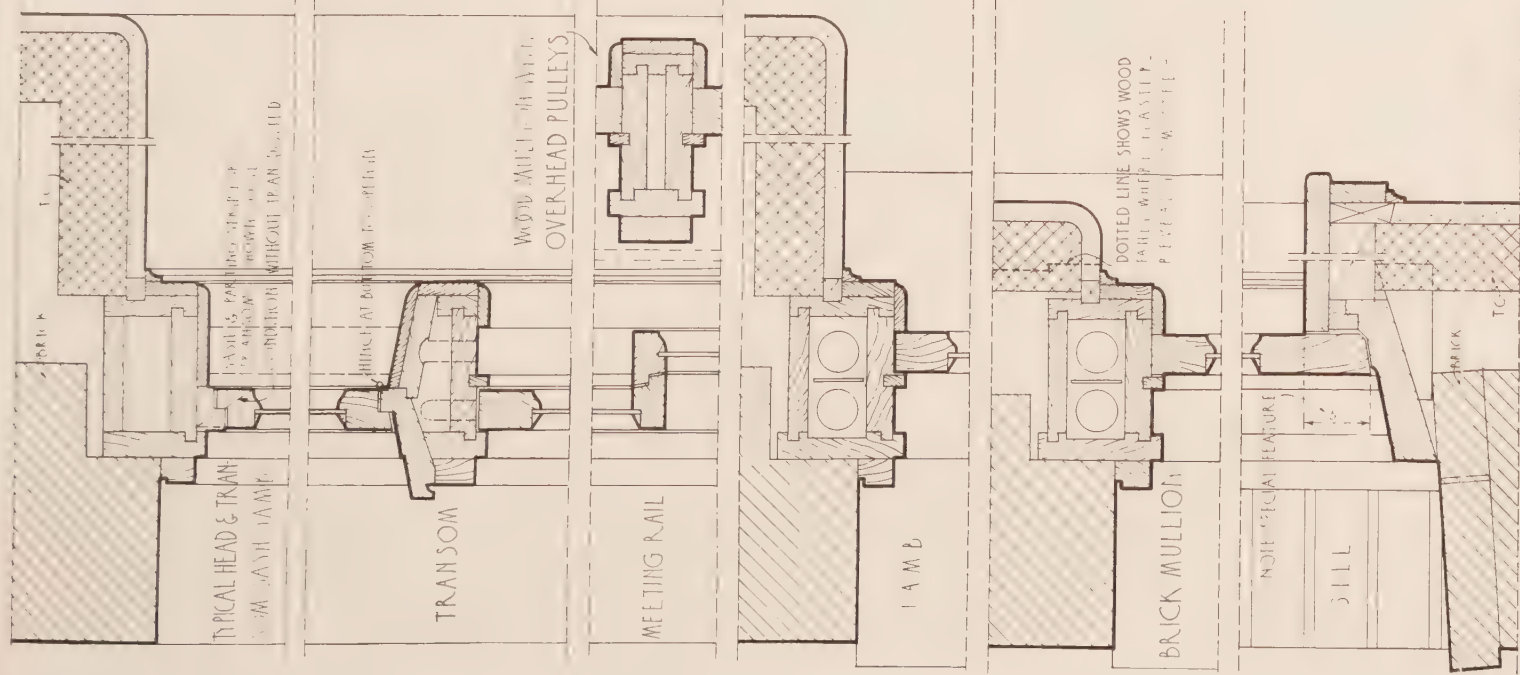


Fireplace in the directors' dining-room

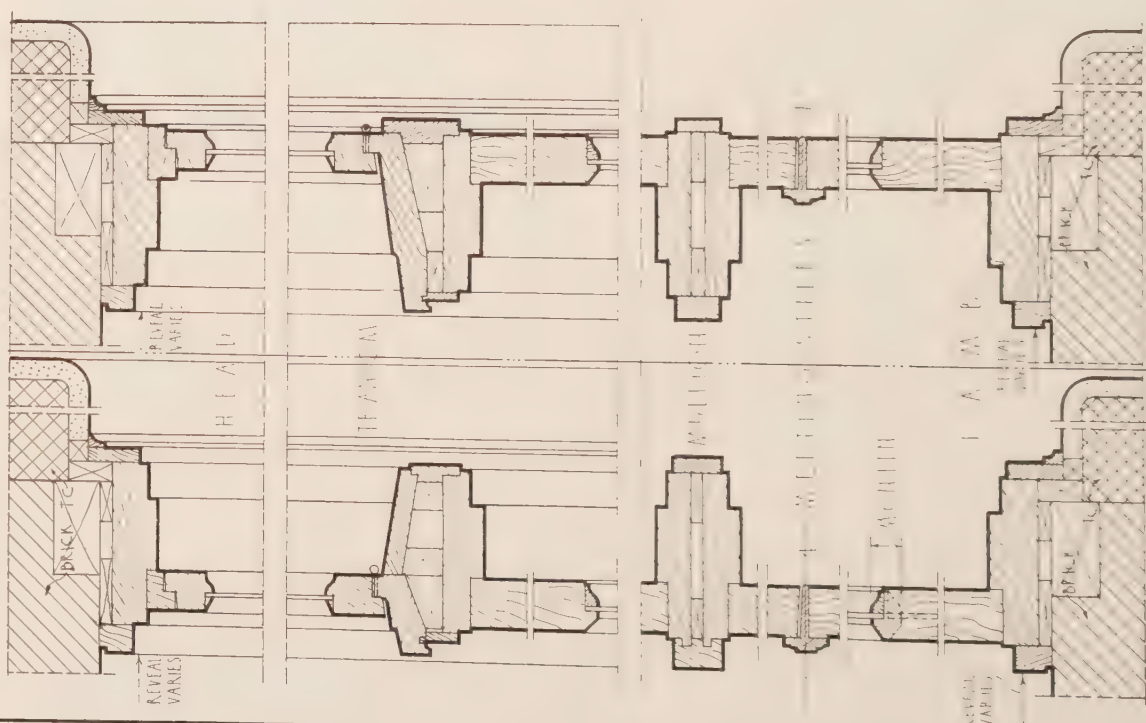
EDWIN T. HALL AND E. STANLEY HALL, ARCHITECTS

LIBERTY'S, LONDON



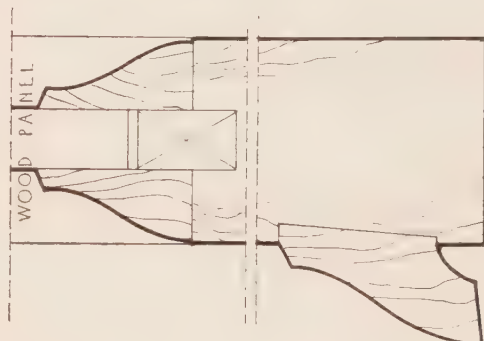
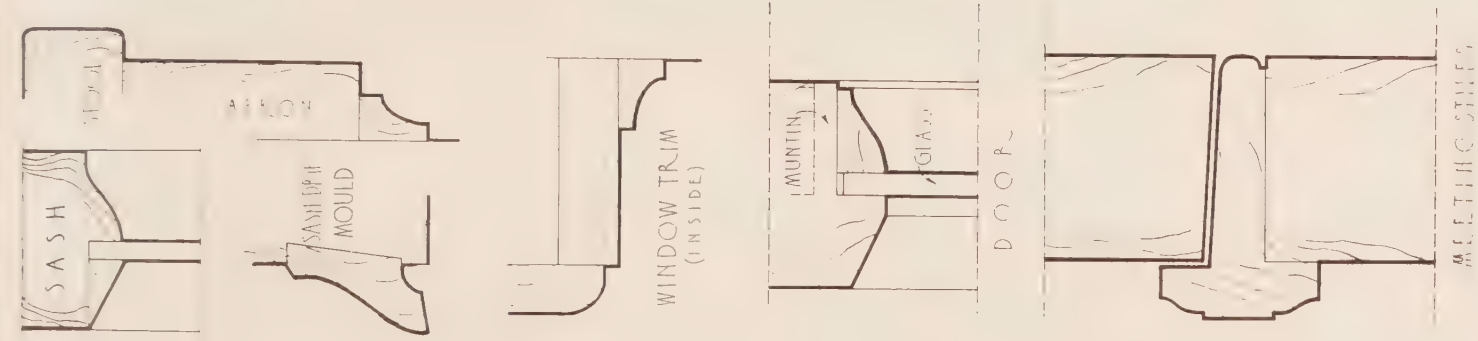


DETAILS OF TYPICAL WINDOW SCALE:  $1\frac{1}{2}$ " = 1'-0"

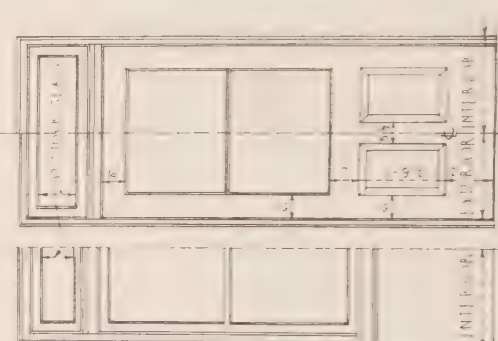


DETAILS FOR TYPICAL EXTERIOR DOORS SCALE:  $1\frac{1}{2}$ " = 1'-0"

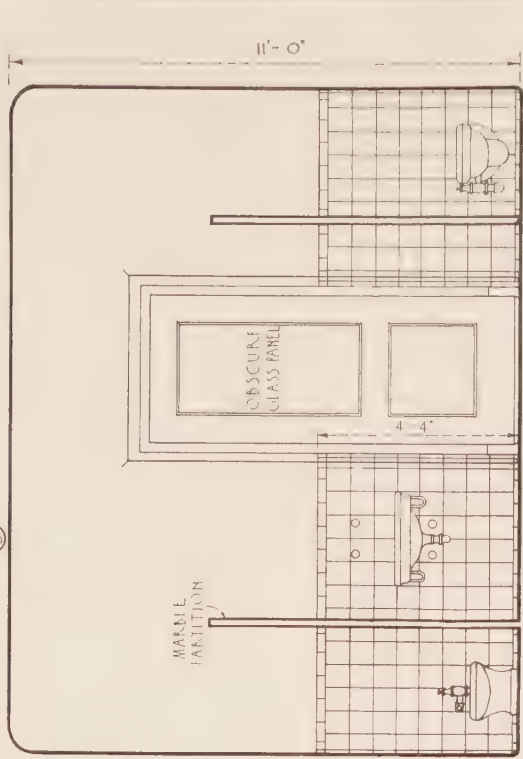
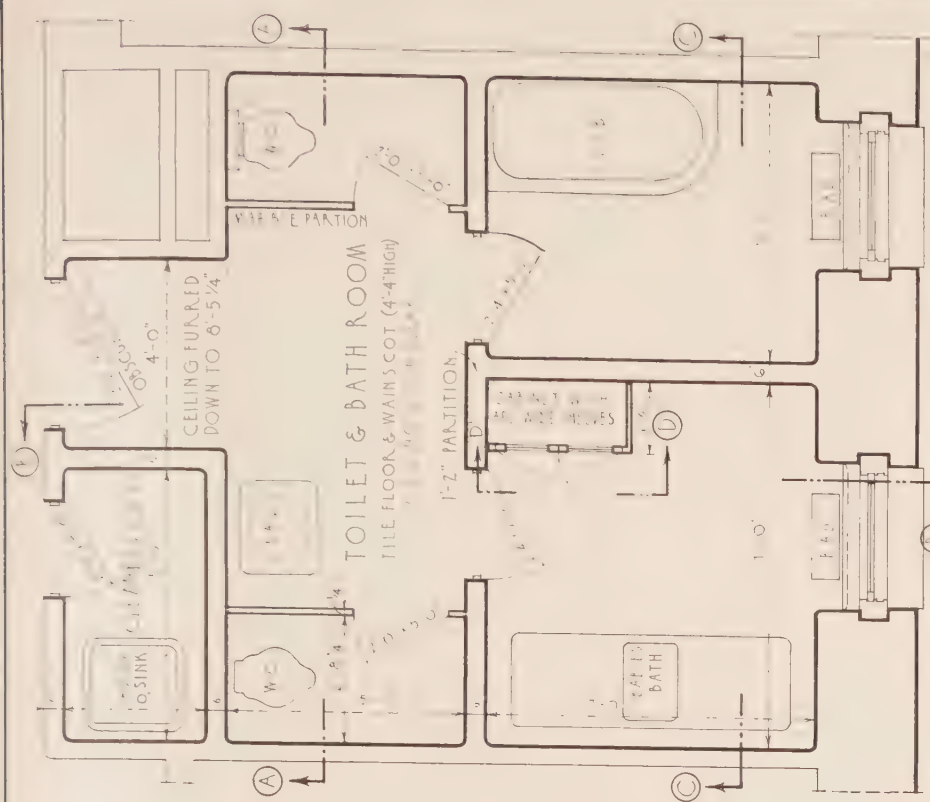
(DOORS WHICH SWING OUT)



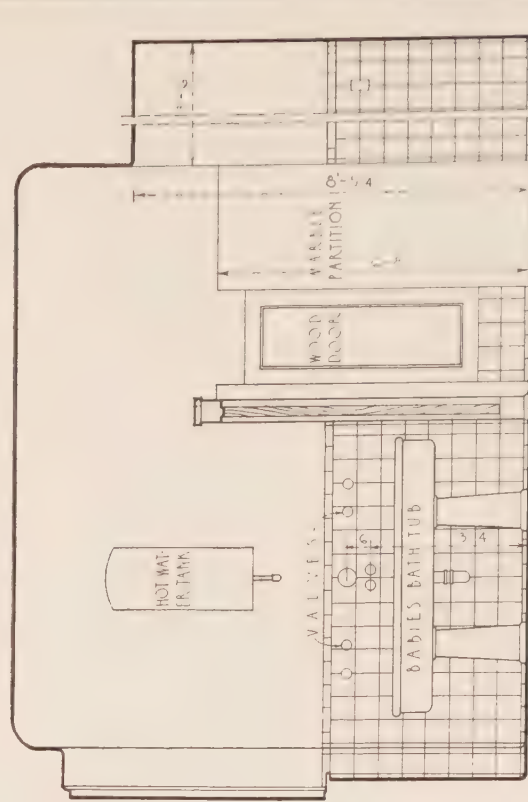
BOTTOM RAIL OF DOOR  
DETAILS OF EXTERIOR  
DOORS & WINDOWS.  
SCALE: ONE HALF FULL SIZE.



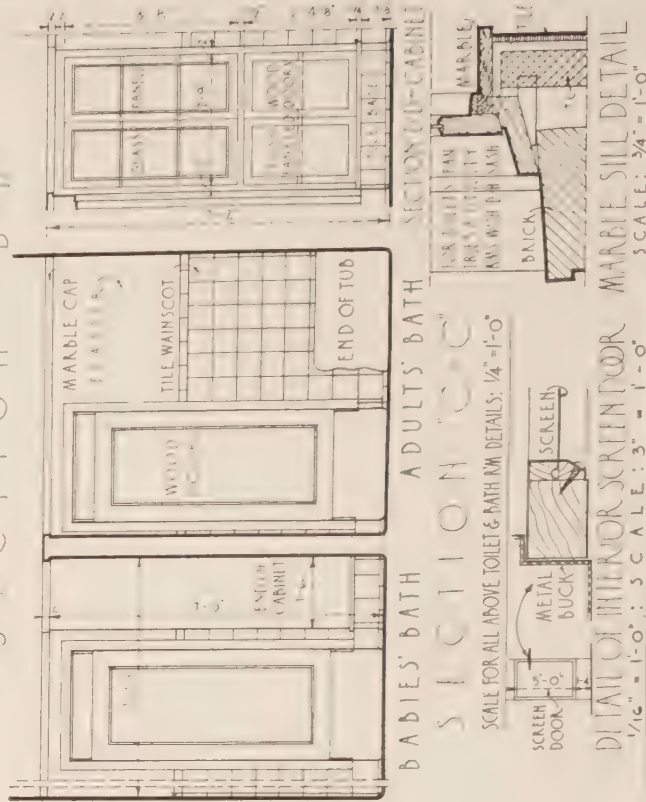
ELEVATION OF TYPICAL DOOR & WINDOW  
SCALE:  $\frac{1}{4}$ " = 1'-0"



SECTION "A-A"



SECTION "B-B"





## NOTES

DETAILS OF DOORS AND WINDOWS, TOILET AND BATHROOMS; ROOSEVELT HOSPITAL, NEW YORK CITY  
YORK & SAWYER, ARCHITECTS

### *Special Window Feature:*

Lower rail extends 3" below top of finish stool to where it meets wood sill, permitting window to be raised 2½" without creating draft on patients at stool level but allowing circulation of air between meeting rails; is most economical and practical ventilating device (see 1½" scale details).

### *Doors and Windows, General:*

All possible dust ledges eliminated; trim reduced to minimum; plastered jamb and heads; transoms provided, hinged at bottom; overhead pulleys where mullions are reduced to 3" from sash to sash, or 2½" from door to door.

### *Toilet and Bathrooms:*

Floors and wainscot to height of 4' 4" of tile; partition screening toilet-rooms, of marble 6' 8" high; ceiling 11' in clear; bathrooms screened by hollow tile wall (with tile wainscot and plaster above) 7' high, surmounted by 2" marble cap.

### *Babies' Bath:*

Water to be used must first be let flow into tank above raised tub, and cannot be used direct from tap; water in tank records temperature by two independent thermometers, so that no mistake can be made by nurse, preventing scalding or chilling.

This is the fifteenth in a series of measured drawings by Mr. Geerlings, of which the subjects chosen are among those occurring in modern practice. The intention has been to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

Subjects that have already appeared are: A Shop-Front Show-Window (Starrett & Van Vleck, Architects), November, 1926; Interior Details of a Fifth Avenue Shop (Starrett & Van Vleck, Architects), December, 1926; Teller's Cage and Bank Screen (York & Sawyer, Architects), January, 1927; Apartment-House Details (McKim, Mead & White, and James C. Mackenzie, Jr., Architects), February, 1927; Hotel Office De-

tails (Geo. B. Post & Sons, Architects), March, 1927; Cigar-Stand, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), April, 1927; School-Building Details (Guilbert & Betelle, Architects), May, June, and July, 1927; Barber Shop, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), August, 1927; Beauty Parlor in the same hotel, September, 1927; Telephone and Telegraph Room and Newspaper and Candy Stand, October, 1927; Y. M. C. A. Gymnasium, Jersey City, N. J. (John F. Jackson, Architect), November, 1927; Typical Ward Unit and Ward Details, Roosevelt Hospital, New York City (York & Sawyer, Architects), December, 1927. The next drawing will cover some details from the X-Ray Department, Roosevelt Hospital, New York, by York & Sawyer, Architects.



Kitchen, adjoining ward



Utility room, adjoining ward

YORK & SAWYER, ARCHITECTS

ROOSEVELT HOSPITAL, NEW YORK CITY



# EDITORIAL COMMENT

❖ VOL. LVII, No. 1

ARCHITECTURE

JANUARY, 1928 ❖

## TO-DAY AND TO-MORROW

AMERICA is standing on the threshold of a doorway opening to a new architecture. No moment in all the past has been so bursting with promise as the present. Our architects have had more money to spend in new construction than the architects of any other time or land. Unlike any previous epoch, this money has been available not for the mere embellishment of buildings, not for the glorification of some wealthy patron of the arts, as in the high tide of the Renaissance in Italy, but rather that through efficient plan and construction the money spent might earn more money.

New and strange requirements have crowded upon the architects of America—the necessity for bringing the maximum of daylight into a factory, the need for employing the last inch of floor space in an office-building, the need for convenience of plan and rentability of space in an apartment-house, the necessity for more glass and still more glass in walls that must tower forty stories above the street. Steel, concrete, and glass, Titans all, are harnessed to create that which never has before been on sea or land.

Is it surprising that under these new and ever-changing demands the old formulas are being found inadequate? Twenty-five years ago we were asking, somewhat hopelessly: Are we ever going to develop an architectural style in America that will belong to it as the Gothic cathedral belonged to France of the Middle Ages, or as the Parthenon belonged to the Greece of the Golden Age?

We have but to look about us to see that the architectural style which we were unable consciously to create is here with us to-day. It is still a bit wobbly on its legs, not sure of itself, just emerging from the chrysalis, not fully satisfying us, but it is going forward. Never again shall we build a railroad-station for the twentieth century after a Roman-bath pattern, never again shall we build a treasury with the architectural motives of a Greek temple. The reincarnation of Venetian palaces for the city homes of millionaires is no longer going to satisfy us—the millionaire himself probably will insist on a thirtieth-story apartment.

A few years ago, if a practising architect had at his elbow a good library, he needed little else beyond his discriminating taste in selection and adaptation. The architecture of America to-day is not to be found in the books. It is in a state of flux. It is constantly changing, constantly improving its forms, details, methods, materials. Color is coming to be more and more a vital factor in the new architecture of this country. The architect is beginning to realize its possibilities, beginning eagerly to employ its aids.

In the new buildings of to-day there is to be found

less and less that can be definitely labelled "Georgian," "Tudor," "Romanesque." The new architecture of America is architecture without labels. It is no longer a scholarly restatement of what some architect of a past age has already said in his own beautiful way. What we of to-day have to say, for our own age and our own needs, must be said in our own words. This does not mean that America has turned Cubist, or Vorticist, or Impressionist, or anything else that is extreme and radical. It has no lasting interest in the merely bizarre. All that we do to-day is done by reason of what has been done well in the past. We can invent no new language, out of hand. Our architects can do and are doing designing for modern needs, in modern materials, with modern methods. What these results will look like is something that we are eagerly waiting to see, month by month; they will be America's contribution to architecture in a new day.

*"In New York City, for the first time in more than a century, nearly six months of the year have passed without any one applying to the public authorities for a permit to put up a private dwelling-house on Manhattan Island."*

*"Housing Betterment" for July, 1927.*

## A NATION OF BUILDERS

IN the days when this country was young, a railroad pushed its way out from the existing frontier; here and there, at a river or at a crossing of a great trail, a town was born. Each grew, expanding from its centre. To-day a new sort of development prevails; the automobile is putting parallel lines of streets solidly across this country. It is no longer a matter of growth from isolated centres, each town dependent upon itself and its railroad link with other communities. The automobile has given every citizen his own railroad. We now see the close linking of villages, towns, and cities by *streets*—parallel streets, cross streets, with their houses, stores, factories, churches, banks, court-houses, schools.

In the last six years the people of this country have contracted for new building to the value of some thirty-four billions of dollars. Never before, in the whole history of civilization, has there been set in motion such an irresistible wave of progress, of development, of building, as has been gathering headway in the United States during the past half-dozen years. It is no more likely to stop or spend itself than the tides are likely to stay out.

The mere increase in population this year will require the erection of over half a million homes—at a cost of over three billions of dollars. We forecast a grand total for new construction in 1928 of well over seven billions of dollars.





"Friendship Center," the proposed non-sectarian chapel and community centre for South Chicago. Granger & Bollenbacher, Architects



Above, the Kill von Kull Bridge, to join Bayonne, N. J., to Port Richmond, Staten Island. Below, the Hudson River Bridge that is to be. Cass Gilbert, Architect; O. H. Amman, Bridge Engineer

## Architectural News



A proposed ten-story apartment-hotel designed by Jens J. Jensen for Chicago



The new British Legation in Bangkok, Siam. The openings are not glazed. Walls are of brick, cement plastered; the woodwork of teak; and cement tiles cover the well-ventilated roof space. H. M. Office of Works, Sir Richard Alison, Architect



Boys' field house to be built as part of the Oak Park, Ill., High School by Childs & Smith, Architects. The illustration at the right shows the entrance-lobby







*Evanston, Ill., is to have a new million-dollar Y. M. C. A. building, carried out in collegiate Gothic by Chester H. Walcott, Architect*



*An interesting expression of modernism in Holland. Photograph by A. R. Eastman*

## in Photographs



*An interpretation of the Hopi Indian pueblos in a small theatre recently finished in San Jacinto, Calif. The photograph above to the left shows how the style has been maintained in the interior. Frederic Johnston, Architect*



*There has recently been completed in St. Louis, Mo., a Y. M. C. A. building of which the exterior is shown at the left and the library at the right. La Beaume & Klein, Architects*





## BOOK REVIEWS

### COLOR SKETCHES: SPAIN, FRANCE, ENGLAND.

By CHARLES L. MORGAN, A. I. A., with Introduction by REXFORD NEWCOMB, A. I. A. . 30 plates, 8½ by 11½ inches, in color and monochrome wash, in flexible portfolio. Chicago: 1927: *The Western Architect*. \$7.50.

An interesting lot, in pastel and crayon, none having been given more than a half hour in a hurried trip abroad.

### THE MODERN ENGLISH HOUSE. Introduction by R.

RANDALL PHILLIPS. 212 pages, 8½ by 11 inches; illustrations from photographs and plans, with brief introduction. Printed in England. New York: 1927: Charles Scribner's Sons. \$8.50.

### THE MODERN ENGLISH GARDEN. Introduction by

E. H. COX. 216 pages, 8½ by 11 inches; illustrations from photographs and plans, with brief introduction. Printed in England. New York: 1927: Charles Scribner's Sons. \$8.50.

Two volumes of illustrations, selected with real discrimination, replete with the intimate details that show new uses of old materials. The English architect or landscape architect apparently directs the laying of each brick, the shape and setting of each stone. That is why he secures such finished results.

### GOTHIC ARCHITECTURE IN ENGLAND AND FRANCE. By GEORGE HERBERT WEST, D.D., Hon.

A. R. I. B. A. Second and Revised Edition. 344 pages, 5 by 7½ inches, with over 200 illustrations from photographs, plans, and drawings. Printed in England. New York: 1927: Harcourt, Brace & Company. \$4.

A new and revised edition of a handbook first issued in 1911, by the headmaster of St. Christopher's School, Eastbourne, late vicar of Salsley, Gloucestershire.

### FORMAL DESIGN IN LANDSCAPE ARCHITECTURE.

By FRANK A. WAUGH. 192 pages, 6 by 9 inches; illustrated with photographs, plans, etc. New York: 1927: Orange Judd Publishing Co. \$3.50.

The professor of landscape gardening at the Massachusetts Agricultural College sets forth the principles of formal garden design as drawn from the Old World, for the layman's foundation in his American garden of to-day.

### MANUAL FOR SMALL MUSEUMS. By LAWRENCE

VAIL COLEMAN. 409 pages, 6 by 9 inches, and 32 plates from photographs, drawings, and plans. New York: 1927: G. P. Putnam's Sons. \$5.

A practical volume by the executive secretary of the American Association of Museums, covering organization, administration, curatorial and educational work, research and building.

### MODERN DANISH ARCHITECTURE. Edited by KAY

FISKER and F. R. YERBURY, Hon. A. R. I. B. A. Introduction by AAGE RAFN. One hundred plates, 8½ by 11 inches, with 14 pages of text. Printed in England. New York: 1927: Charles Scribner's Sons. \$10.

Mr. Yerbury's photographs, as would be expected, reflect his discriminating choice of subject, faultlessly presented. The Danish architects have never responded to the wilder

architectural movements which have flitted across Europe during the last forty years. Their feet are firmly planted upon classic motives, their use of gray stucco and white trim rather uniform. There is evident, however, in this record of the last fifteen years, a search for the natural, simple, and constructive, a refreshing freedom from the tyranny of historical tradition without a blind disregard for its fundamental soundness.

### THE BOOK OF BULBS. By F. F. ROCKWELL. 264 pages, 5 by 7½ inches, and many photographic illustrations. New York: 1927: The Macmillan Company. \$3.

Mr. Rockwell, whose gardening books are extremely practical and authoritative, has written this book with all the detailed information that will prove of use to layman and to landscape architect alike.

### RECOMMENDED BUILDING CODE REQUIREMENTS FOR WORKING STRESSES IN BUILDING MATERIALS. Report of Building Code Committee, June 1, 1926; Ira H. Woolson, Chairman. 54 pages, 6 by 9 inches, in paper cover. A publication of the U. S. Department of Commerce. Washington: 1926: Government Printing Office. 10 cents.

The comprehensive and conservative report of a representative committee, the architect members of which were Edwin H. Brown, Minneapolis, and Albert Kahn, Detroit.

### THE PRACTICAL DECORATION OF FURNITURE.

By H. P. SHAPLAND, A. R. I. B. A. Third Book: Applied Metal Work, Covering with Textiles and Leather, Lacquer, etc. 30 pages, 8½ by 11 inches, and 48 plates from photographs. Printed in England. New York: 1927: Payson & Clarke, Ltd. \$5.

Third in the series of three volumes by the editor of *The Cabinet Maker*; Vol. I having dealt with veneering, inlay, marqueterie, painting, and gilding; Vol. II with moulding, pierced work, turned work, twisting, and carving.

### THE ARCHITECTURE OF THE RENAISSANCE IN

ITALY. By WILLIAM J. ANDERSON, A. R. I. B. A. Fifth Edition; revised and enlarged by Arthur Stratton, F. S. A., F. R. I. B. A. 325 pages, 6 by 9 inches, with 274 illustrations from photographs and drawings. Printed in England. New York: 1927: Charles Scribner's Sons.

To this long-established standard work of the late William J. Anderson, Mr. Arthur Stratton has added a concluding chapter on Baroque and later work. The attitude toward the later phases of the Renaissance has broadened in recent years, and Mr. Stratton writes of this work with penetration and a broad sympathy.

### ELECTRIC ELEVATORS: Their Design, Construction, Operation, and Maintenance. By F. A. ANNETT, assistant editor of *Power*. 459 pages, 6 by 9 inches, with many illustrations. New York: 1927: McGraw-Hill Book Company, Inc. \$5.

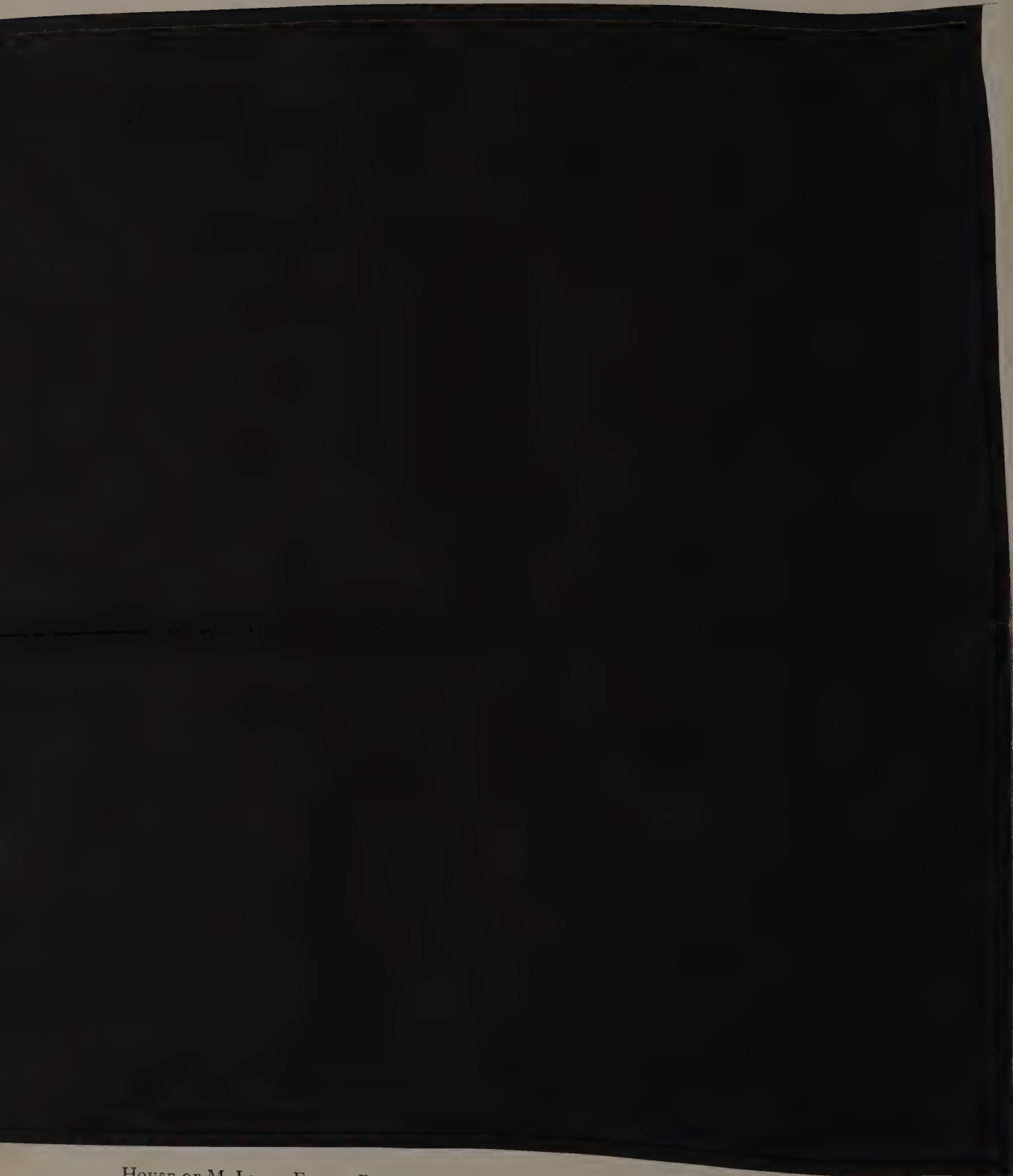
Although the elevator dates back to Archimedes, it is essentially a development of the last seventy-five years. Mr. Annett goes fully into the description of types, operation, locating faults, lubrication, and replacements. A highly technical, authoritative work.





HOUSE OF M. LLOYD FRANK, PORTLAND, ORE.





HOUSE OF M. LLOYD FRANK, PORTLAND, ORE.

HERMAN BROOKMAN, ARCHITECT





The entrance front



Mrs. Frank's boudoir



Looking into the library

HOUSE OF M. LLOYD FRANK, PORTLAND, ORE.

HERMAN BROOKMAN, ARCHITECT





Part of the garden front



HOUSE OF M. LLOYD FRANK, PORTLAND, ORE.  
HERMAN BROOKMAN, ARCHITECT

The library gable



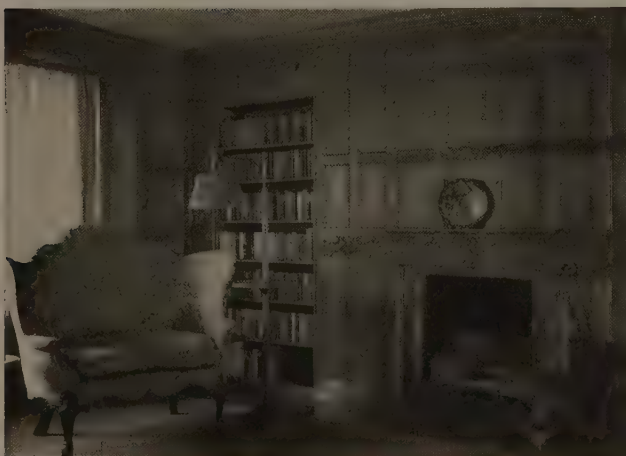


Dining-room



Gate lodge

Second-floor  
sitting-hall



Living-room







Guest room



HOUSE OF M. LLOYD FRANK, PORTLAND, ORE.  
HERMAN BROOKMAN, ARCHITECT

The stair hall





The walls are of pink marble, the trim white



HOUSE OF COLONEL SAM TATE, TATE, GA.  
WALKER & WEEKS, ARCHITECTS





The garden front



The  
Living-Room

HOUSE OF  
COL. SAM TATE,  
TATE, GA.

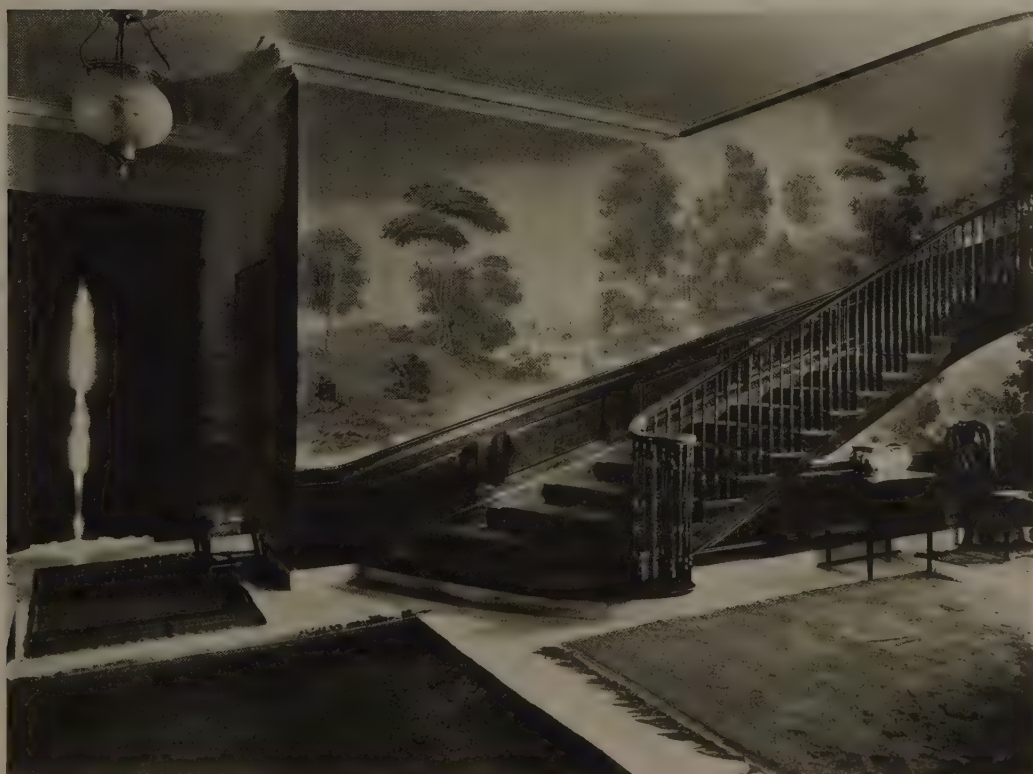
WALKER & WEEKS,  
ARCHITECTS





The entrance front

The  
main hall



HOUSE OF  
COL. SAM TATE,  
TATE, GA.

WALKER & WEEKS,  
ARCHITECTS





The living-room



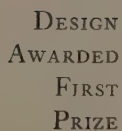
The library



The dining-room

HOUSE OF COLONEL SAM TATE, TATE, GA.  
WALKER & WEEKS, ARCHITECTS





BY  
WALTER T.  
ROLFE,  
FARGO,  
N. D.

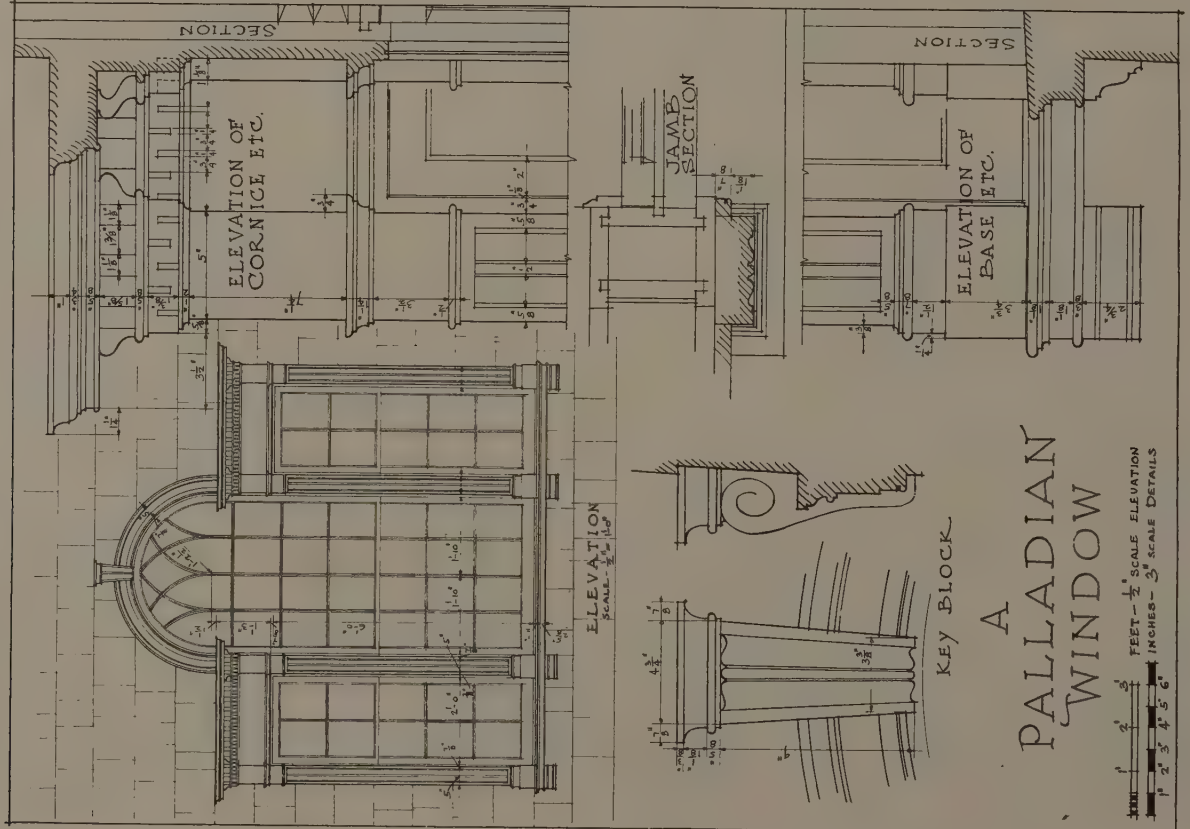
THE programme for Competition IX called for "Working-drawings of a Palladian window in the gable end of a shingled house. Show all details required for proper execution of the work, utilizing whole sheet as nearly as possible. Design will count 70 per cent, excellence of drawing 30 per cent, in the judging."

Many of the contestants seem not to have taken very seriously the provisions in the programme which

Once again the judges must censure the lack of a feeling for scale. Even in so simple a problem as this Palladian window for a shingle house, which could not obviously be of very large area, many contestants became hopelessly confused as to the proper relationship between the openings, the glass sizes and the mouldings.

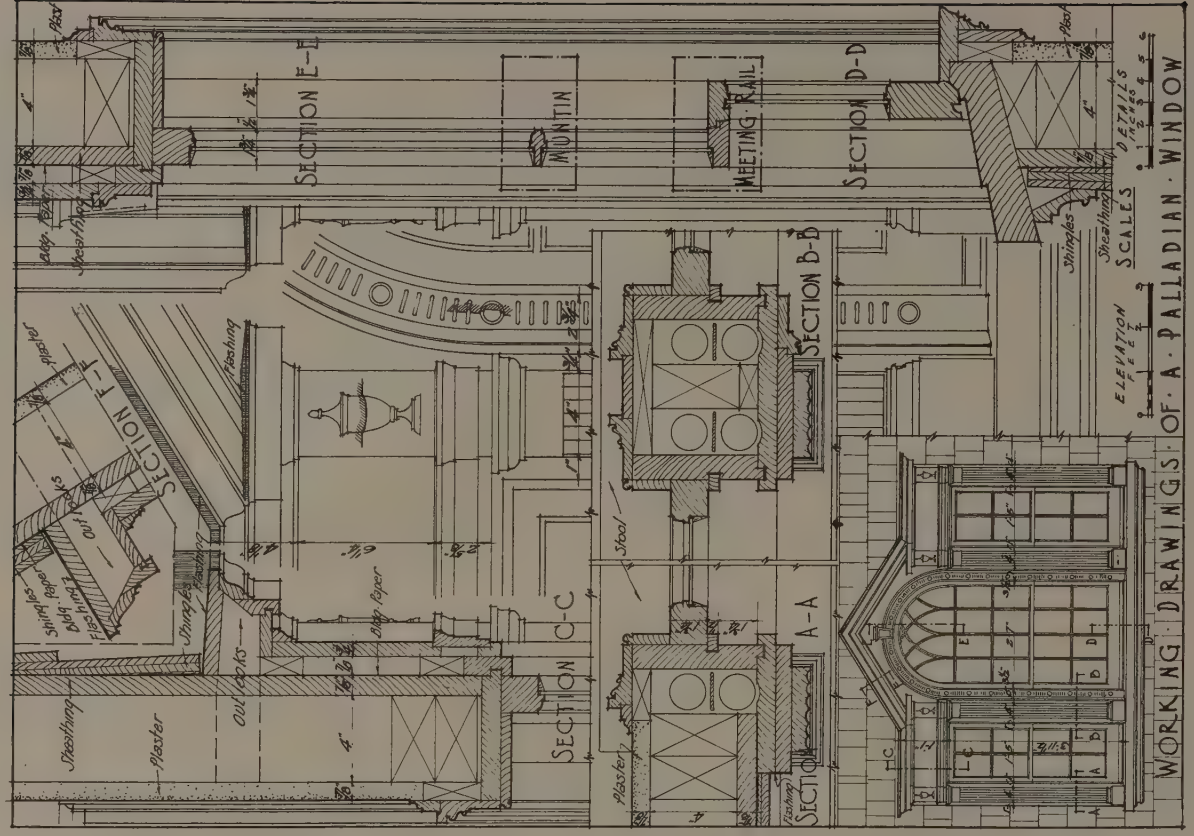
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SECOND-PRIZE DESIGN

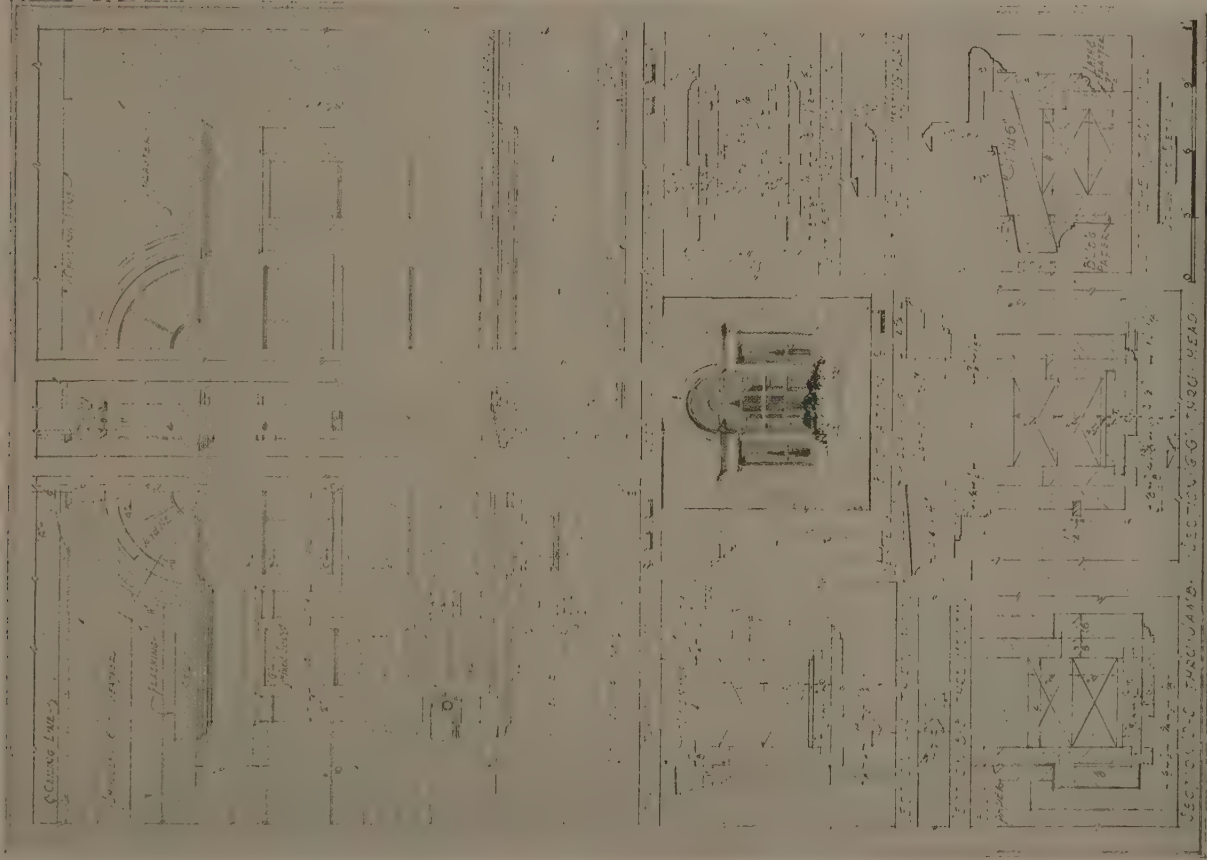
By Carl Jensen, Brooklyn



THIRD-PRIZE DESIGN

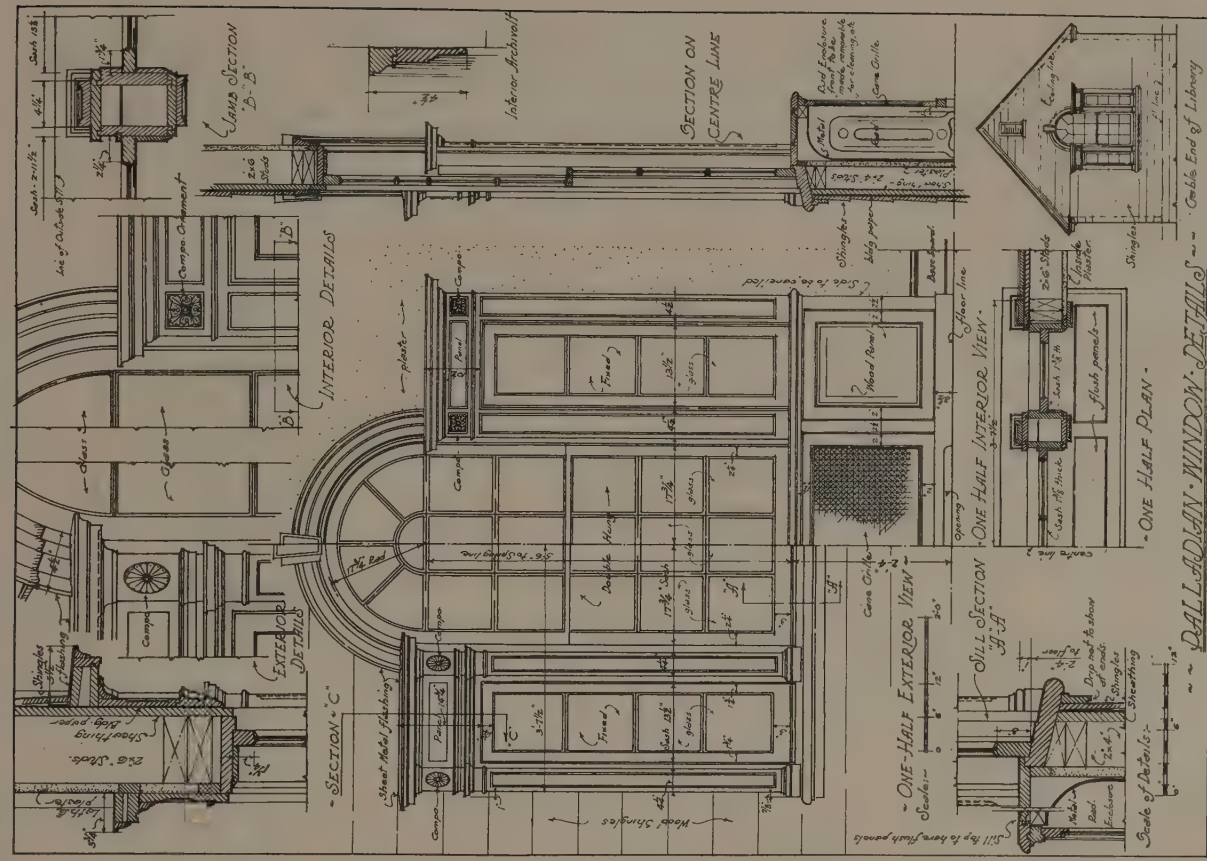
By Joseph F. Kriner, New York





FOURTH-PRIZE DESIGN

By L. R. Van Rooten, Cleveland



FIFTH-PRIZE DESIGN

By William H. Echelmeyer, Philadelphia





# ARCHITECTURE'S COMPETITIONS

## GENERAL CONDITIONS

*Jury of Awards:* H. Van Buren Magonigle, F. A. I. A., architect.

J. Monroe Hewlett, F. A. I. A., artist and architect.

Henry H. Saylor, Editor of ARCHITECTURE.

In the judgment of Competition IX, Mr. Alexander Buel Trowbridge, F. A. I. A., served in place of Mr. Hewlett, who was absent in the South.

*Compensation to Competitors:* ARCHITECTURE will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

For Design placed First...	\$150.00
" " " Second..	75.00
" " " Third...	30.00 in books*
" " " Fourth..	20.00 in books*
" " " Fifth...	10.00 in books*

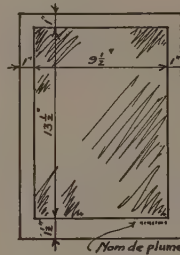
\*These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the monthly competitions, ARCHITECTURE will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

*Eligibility:* Architects, draftsmen, and students are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or

more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

*Requirements:* One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. —, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.



Drawings awarded prizes become the property of ARCHITECTURE for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.

## Programmes for Competitions XI and XII

*Competition XI.* Closing February 1, 1928, at noon.

*Subject:* A gasoline and service station on the outskirts of a New England town. The property is a southeast corner, 100 feet square. Show plan of whole plot, two elevations, and a bird's-eye perspective.

*Competition XII.* Closing March 1, 1928, at noon.

*Subject:* Owner's bathroom in a country house. Size:  $5\frac{1}{2} \times 8\frac{1}{2}$  feet; 8 feet high. Entrance in middle of longer side, with window opposite. Use any material desired for floor and walls. Show elevation of window

side of room and both ends at  $\frac{3}{4}$ -inch scale. Indicate general character of material (*not* by trade names) and color scheme.

With Competition XII the series comes to a close. In accordance with the provisions set forth above under "General Conditions," ARCHITECTURE will present three medals after the close of Competition XII to the three designs chosen from the whole series which show the greatest merit in design.





SOME  
OLD  
HOUSES,  
MORLAIX,  
FRANCE

*From the  
etching by  
Philip H.  
Giddens*









THE SPIRE OF  
NOTRE DAME,  
PARIS

*From the etching  
by Philip H. Giddens*





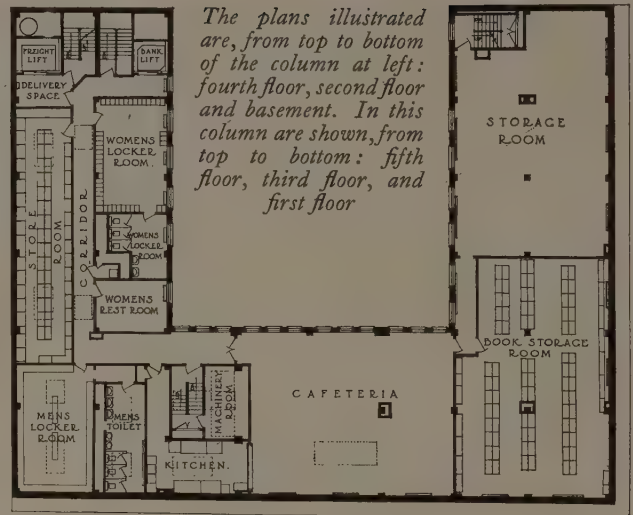
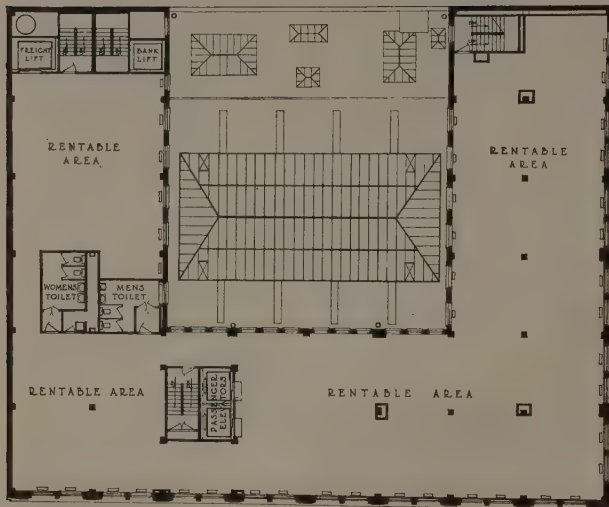




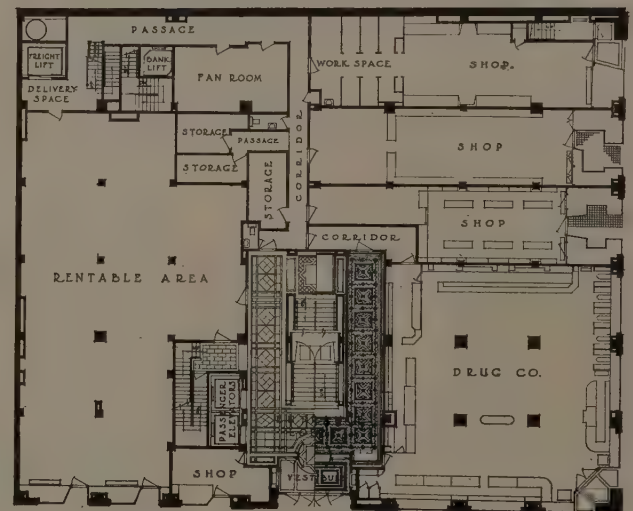
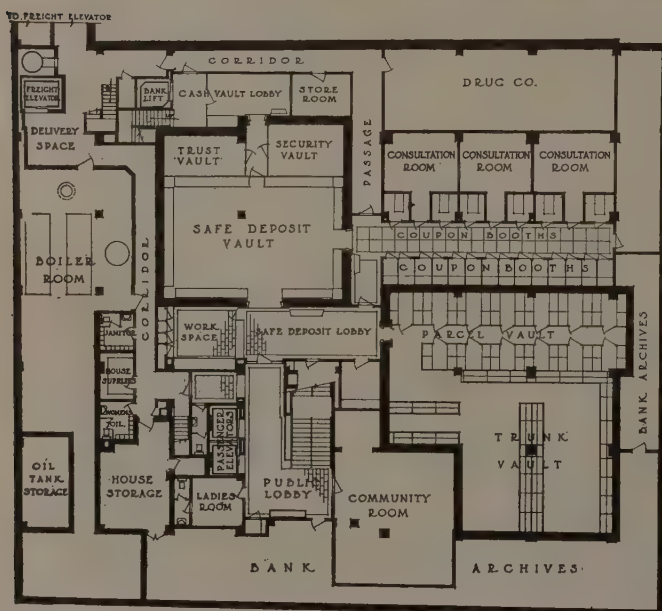
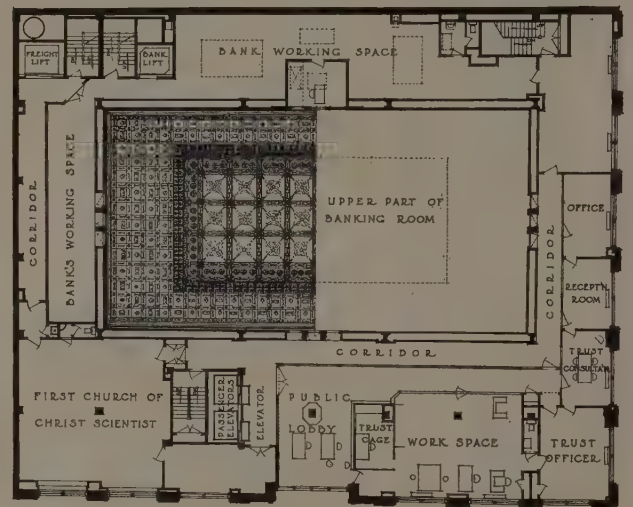
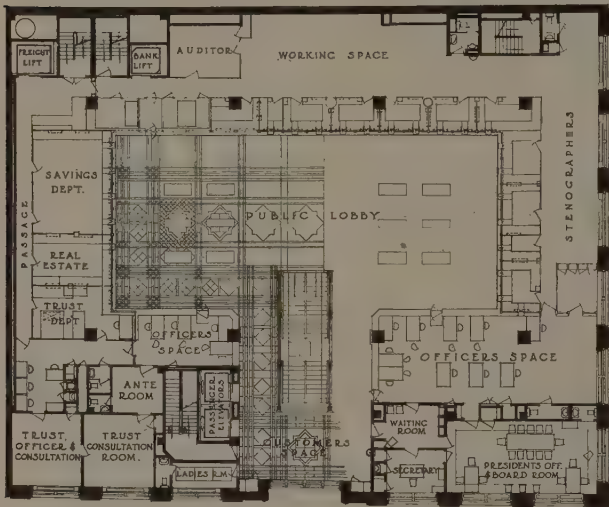
STATE BANK AND TRUST COMPANY'S BUILDING, EVANSTON, ILL.

CHILDS & SMITH, ARCHITECTS





The plans illustrated are, from top to bottom of the column at left: fourth floor, second floor and basement. In this column are shown, from top to bottom: fifth floor, third floor, and first floor



STATE BANK AND TRUST COMPANY'S BUILDING,  
EVANSTON, ILL.  
CHILDS & SMITH, ARCHITECTS





STATE BANK AND TRUST COMPANY'S BUILDING, EVANSTON, ILL.

CHILDS & SMITH, ARCHITECTS

Modelling by Anthony DiLorenzo; Stone carving by Joseph Plattner; Iron work by Samuel Yellin





The entrance to the main banking-room



Customers' space in main banking-room



Main banking-room

CHILDS & SMITH, ARCHITECTS

STATE BANK AND TRUST COMPANY'S BUILDING, EVANSTON, ILL.





STATE BANK AND TRUST COMPANY'S BUILDING, EVANSTON, ILL.

CHILDS & SMITH, ARCHITECTS

Ceiling above public space in main banking-room, executed under the direction of J. Frank Copeland





President's office and directors' room



The bank screen, in walnut and wrought iron



Safe-deposit vaults



Ladies' retiring-room on second floor

STATE BANK AND TRUST COMPANY'S BUILDING, EVANSTON, ILL.  
CHILDS & SMITH, ARCHITECTS





*William Edgar Moran, A. I. A., of the firm of Goodwillie & Moran, New York. Principally interested in public buildings and schools.*



*Underwood & Underwood  
Walter T. Karcher, Secretary, Philadelphia Chapter, A. I. A.*



*© Underwood & Underwood  
Raymond M. Hood, A. I. A., New York and Chicago. Mr. Hood belongs to the foremost group of architects who are solving the problem of tall buildings.*



*Phillips Studio  
Livingston Smith, A. I. A., Philadelphia.*



*Bernard Evander, Baltimore, Md. His practice includes churches and park residential work in Baltimore suburban sections.*



*Wilson C. Ely, A. I. A., of Newark, N. J. John H. & Wilson C. Ely, a firm of long standing in large city work.*



*Hugh Roberts, Secretary, N. J. Chapter, A. I. A.; Secretary, N. J. Society of Architects. An active member of the profession.*

*You know these men by  
reputation — do you know  
them by sight?*



*Henry D. Dagit, Jr., of Henry D. Dagit & Sons, Philadelphia. A firm that specializes in the design of churches and schools.*



*William H. Bulkley, New York.*

*The firm of House & Bulkley is successor to the New York office of Guy Lowell.*



*Harvey Wiley Corbett, F. A. I. A., F. R. I. B. A., of Helmle, Corbett and Harrison, New York. Honored at home and abroad as a leader in modern architectural thought.*



*Major John H. House, Jr., New York.*



*R. H. Hunt, A. I. A. R. H. Hunt Co., Chattanooga, Tenn., has an extensive practice in churches and schools throughout the South.*



*Charles Morse Stotz, A. I. A., President of Pittsburgh Architectural Club, of the firm of Edward Stotz.*



*Stockton Beekman Colt. Offices in New York City and Elizabeth, N. J. Engaged in general practice.*

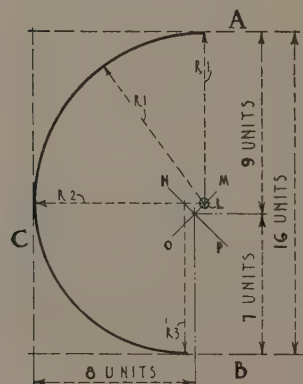


draftsman to do; the latter decides he has more important jobs than to wheedle his compass into performing the elusive helix, and sketches out an artistic approximation; the modeller and stone-carver get down to business and if on the job the volute looks a bit paralyzed, it is said to be a matter of optical illusion. Mr. Eger-ton Swartwout has contributed the following method, used in his Montsec War Memorial (published in December ARCHITECTURE), which he says comes from an old out-at-the-elbows edition of Conte Vignola himself.

Figures 1, 2, and 3 show various stages of the proceedings, 1 illustrating getting under way, 2 the whole job completed, and 3 the anatomy at the centre. It is assumed that on a scale-drawing the limits of the volute have been ascertained as to height, by the lines *A* and *B*, and that the outermost projection is to be at a point on the line *C* (this width, fixed by *C*, may often be determined by modules, diameters, and dimensions of that ilk). The first trick is to find the centre of the volute's universe.

In Figs. 1 and 2 divide the distance between lines *A* and *B* into 16 units and lay off a line parallel to both passing through the upper ninth division. Then take eight of the same unit and lay this distance off on the line last drawn, beginning at the line *C*. Where these two lines intersect is the centre of the volute.

Through the centre point draw two lines  $MO$  and  $NP$  at 45 degrees to the vertical. Then comes the only momentary experimentation in the whole workout, for on the line  $MO$  radii must be tried which will swing a curve tangent to lines  $A$  and  $C$  in order to find the initial radius marked  $R_1$ . This is not a hardship but will likely yield up the correct dot between two puffs on a cigarette.



*Fig. 1.*

# The Architectural Clinic

ON ENSNARING THE VOLUTE

Through the point from which  $R_1$  starts (called point  $L$  on Figs. 1 and 3), swing a circle  $X$ . Where this circle  $X$  inter-

sects lines  $MO$  and  $NP$  the centres for the next three radii are determined, that is, for  $R_2$ ,  $R_3$ , and  $R_4$ . In Fig. 2 these radii are shown in the position in which they start their useful careers; the arc they swing is confined between the position in which they begin and the position of the next radius. In Fig. 1  $R_1$  is shown also en route in its mission, travelling toward its next mate.

The number of times the volute is to curl up determines the next step, so that if we assume in Fig. 2 that it is to coil up *three* times between line *A* and the centre, then in Fig. 3 there are to be only *three* circles *X*, *Y*, and *Z*. These in intersecting the distance from the centre to point *L* divide the distance into *three* equal segments. Where lines *MO* and *NP* intersect circles *Y* and *Z*, these are centres established for the remaining radii, as shown in Fig. 2. *R*<sub>4</sub> carried the helix as far as circle *X* could sponsor it; centres on circle *Y* then take up the burden with *R*<sub>5</sub>, *R*<sub>6</sub>, *R*<sub>7</sub>, and *R*<sub>8</sub>; circle *Z* then comes in for the last lap with its centres which start *R*<sub>9</sub>, *R*<sub>10</sub>, *R*<sub>11</sub>, and *R*<sub>12</sub> on their paths. All is over then but the final "eye," which is swung from the original centre point (intersection of *MO* and *NP*). On a large scale it will be found that all lines hitch on without a murmur except this last juncture of *R*<sub>12</sub> with (as one might expect) *R*<sub>13</sub>. With a little teasing they can be induced to compromise and set the "eye" rotating for the final whirl of the helix.

The helix just described should be manipulated first and the centres preserved for the constructing artisans.

Then if sinkages be desired it is merely a matter of drawing a line, as  $K$  in Fig. 2, which will satisfy the design requirements and be easily accomplished by pivoting the compass in the same centres and swinging them through the same arcs as the parent outer helix.

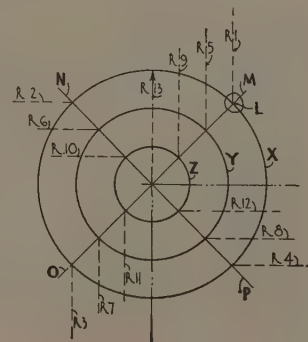
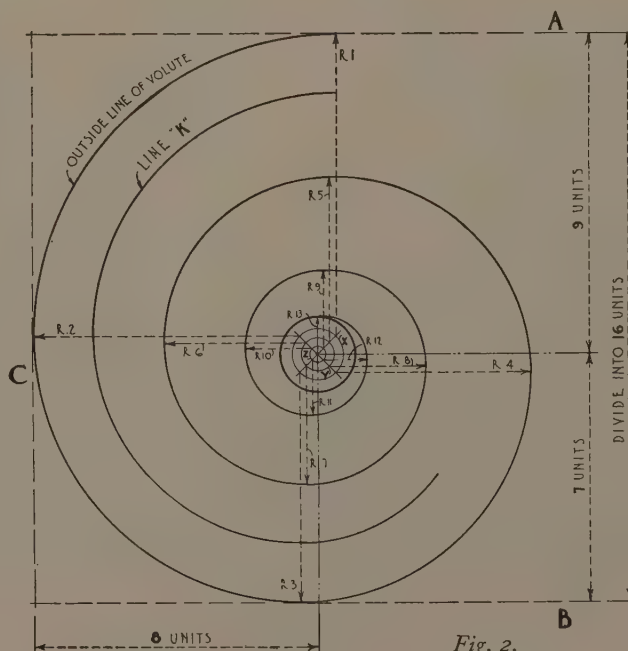


Fig. 3.





# ARCHITECTURE'S PORTFOLIO OF BUILT-IN BOOKCASES

❖ ❖ ❖ *Subjects of Previous Portfolios* ❖ ❖ ❖

STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)  
February, 1927

PANELLING OF THE ENGLISH TYPES  
January, 1927

STONE MASONRY TEXTURES  
March, 1927

FANLIGHTS AND OTHER OVERDOOR TREATMENTS  
May, 1927

DOOR HARDWARE  
August, 1927

TEXTURES OF BRICKWORK  
June, 1927

IRON RAILINGS  
July, 1927

ENGLISH CHIMNEYS  
April, 1927

GABLE ENDS  
October, 1927

PALLADIAN MOTIVES  
September, 1927

CIRCULAR AND OVAL WINDOWS (CLASSIC AND RENAISSANCE)  
December, 1927

COLONIAL TOP-RAILINGS OF WOOD  
November, 1927

SUBJECTS IN PREPARATION FOR FUTURE ISSUES

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Beamed Ceilings  
Cupolas  
Chimney Tops  
Bay Windows

Leaded Glass Medallions  
Cornices of Wood  
Decorative Plaster Ceilings  
Garden Steps

English Fireplaces  
Floors of Wood  
Elevator Doors  
Garden Gates

Garden Walls  
Rain-Conductor Heads  
Stucco Textures  
Treillage





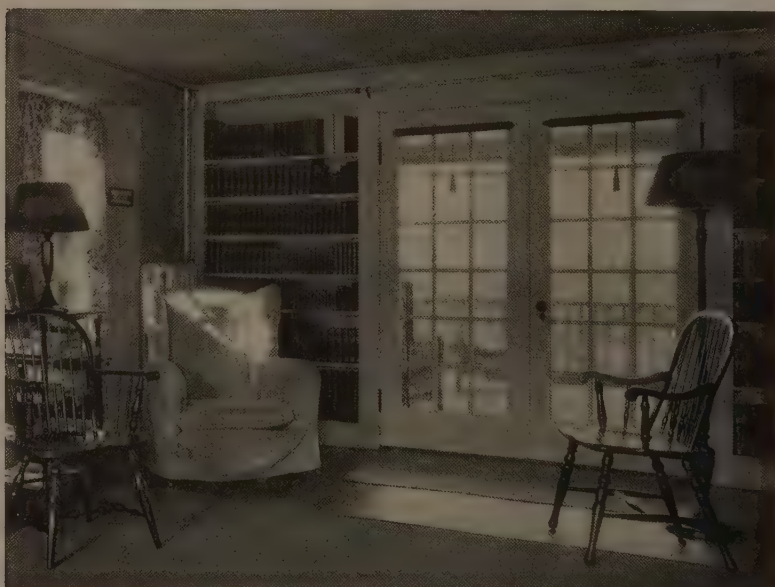
MOISE H. GOLDSTEIN



DELANO &amp; ALDRICH



CHARLES A. PLATT

WM. LAWRENCE  
BOTTOMLEYKILHAM, HOPKINS  
& GREELEY



WALKER & GILLETTE



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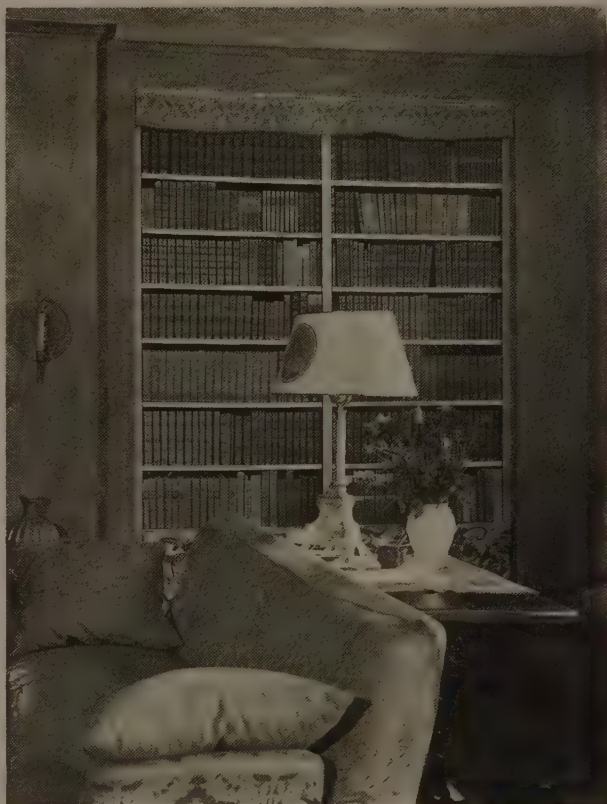
LEIGH FRENCH, JR.







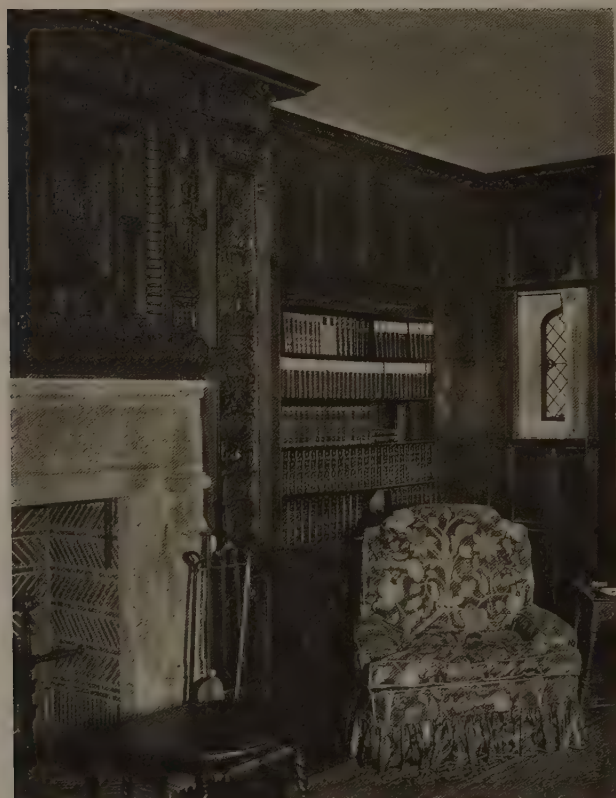
RAYMOND HOOD



ARCHIBALD M. BROWN

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STERNER &amp; WOLFE



CHAPMAN &amp; FRASER





DE WITT C. POND



DUNCAN LEE



GEO. H. GRAY



LEIGH FRENCH, JR.





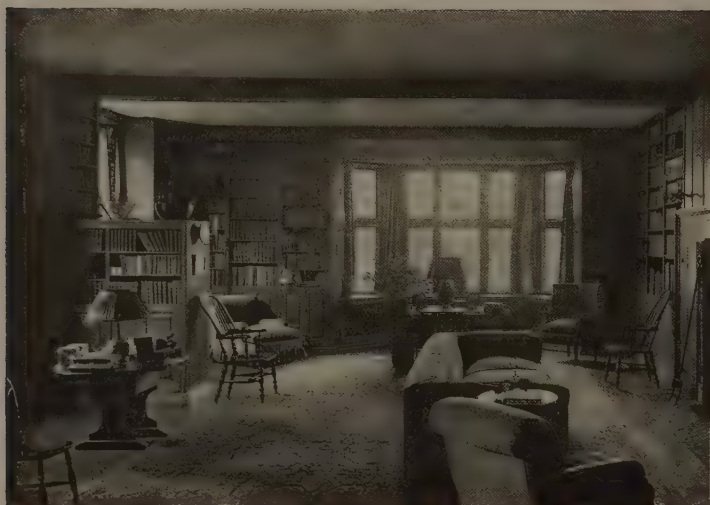
DUNCAN LEE



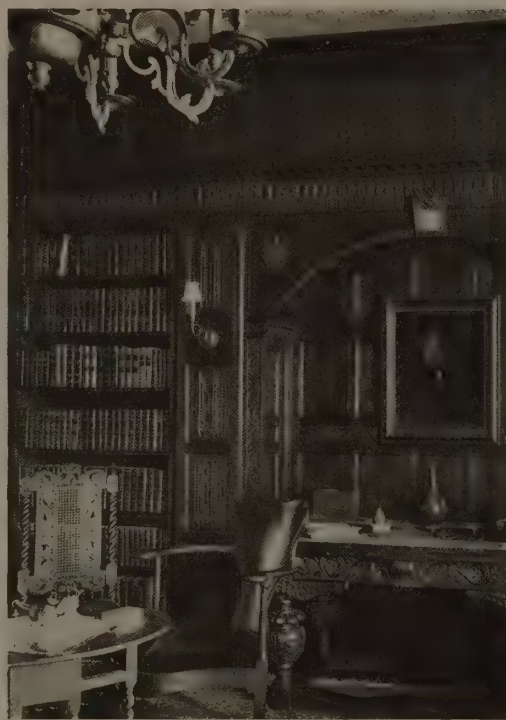
STILES O. CLEMENTS



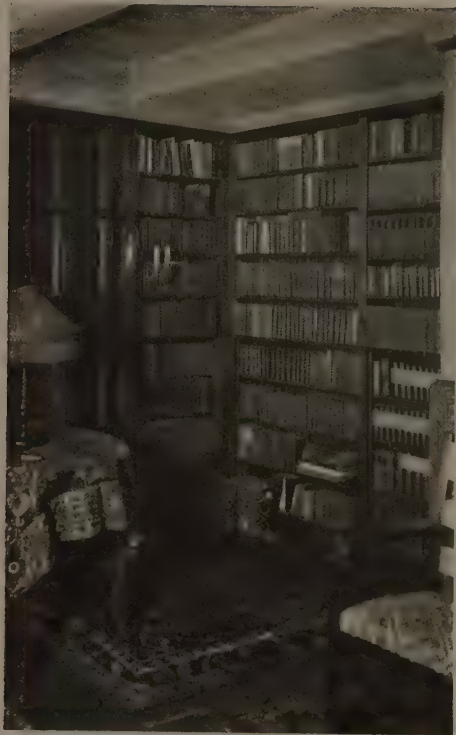
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PEABODY, WILSON &amp; BROWN

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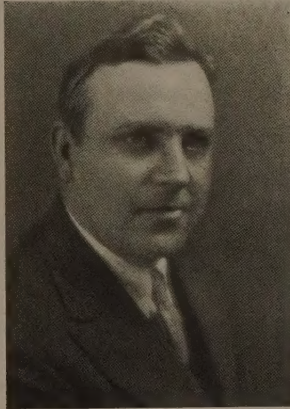
# CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE  
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

## Selecting Materials for the New York Telephone Building

**I**N the design of the New York Telephone Building we endeavored to build with the commonplace every-day materials that were to be found in the market, so that, other than the natural difficulties that come with the selection of materials, we had no obstacles to surmount. We asked co-operation from the manufacturer in using materials for their inherent qualities; in other words, that they should be developed to the limit for their own sake. The result was a fresh view-point. And in so doing we did not necessarily follow standards, for it is my feeling that standardization as a theory should in itself breed a revolution at least every five years. Therefore, the only standard we adhered to was the policy that with the help of the manufacturer we would use the materials specified as economically as we could, and, at the same time, to our thought, as handsomely as possible.

The architect cannot possibly know the whole story, so he must necessarily call in the man who well knows his own part, and this is especially true in relation to the shop practice of the manufacturer. The bronze windows for the building were first designed and detailed by us, the manufacturer was called in, and the details revised to meet his shop conditions, at a substantial saving in expense to our clients, without in any way affecting the design. Marble was specified and detailed with the aid of the firm who actually did the work, therefore we were



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*By R. T. Walker*

OF VOORHEES, GMELIN & WALKER, THE ARCHITECTS



Photograph from Copper & Brass Research Association

in a position to know the market and at the same time to use the material economically. In both these cases, as well as throughout the entire job, the manufacturer and contractor were only too willing to co-operate, not only doing a good job but doing it economically.

Too often architects are loath to admit that all design does not emanate from their own offices, but it seems to me that the time is past when we can keep the craftsman from having something to say as to the design that he is working on, and furthermore giving him the credit that is due him. We should not thrust our ideas on him, we should

simply advise, and this worked very well with the manufacturers of lighting fixtures, the craftsmen in wrought iron, the painters, and many others. The fundamental idea was outlined and the result was the craftsman's own.

Some people have the opinion that the architect when designing goes into a great silence, from which he comes with the idea fully materialized. If it were ever true it is now as obsolete as the materials such an architect might specify, and he would have a great deal to learn from the manufacturer. The architect has a difficult time finding hours enough in a day in which to do his own work and yet keep abreast of the times. He must know the materials that are suited to his use, and to do so he must keep himself informed of what the manufacturer has to offer. In the Telephone Building, as each problem



came up for consideration, the materials and the proper means of using them were thoroughly gone into. It is at that stage the manufacturer can be of most use. Not only has the architect to fit the materials into the problem, but he must also sell them to his client, which oftentimes is more difficult.

We are but at the beginning of an age of new ma-

terials and methods, of unknown and unlimited possibilities, and each new material should be designed to stand on its own and be used as such. Each should have form, decoration, and color distinctly its own. This result can best be obtained from a close and willing co-operation between the architect and the manufacturer, wherein each plays his part.



## Is the Architect a Special Problem?

*By G. Meredith Musick*

Secretary, Colorado Chapter, A. I. A.

**P**REFACING my comments regarding experiences with salesmen, I wish to call attention of sales managers to a fundamental fact regarding the position of the architect, and that is that the architect occupies a high position of trust in the handling of his client's money. I do not believe that an architect is ever justified in experimenting with that money. Only materials and devices of proven merit should ever find their way through an architect's office into a building.

The argument often brought to bear upon the architect by the material salesman, that the material or article in question constitutes the most for the money, should bear no weight. It is, however, the appliance or material best adapted to fill the specified requirement, regardless of price, that should be selected.

I do not believe that the high-pressure salesman is ordinarily successful in his efforts to sell the architect.

The architect has, as a rule, I believe, a reputation of being ultra conservative, or reactionary. Such a reputation is hardly justifiable. The architect is necessarily cautious, therefore the "high-pressure sales engineer" is looked upon with some suspicion by myself. I would consider the proper approach, for a salesman calling upon an architect, to be a simple explanation of the product which he is selling. The salesman might properly suggest that the architect investigate past installations of the product or material. The vanity inherent in all purchasing agents should be catered to. Any person will voluntarily defend his judgment regarding any purchase he or she has made.

There is a mistaken idea prevalent that architects are a special problem and that they constitute a special field. I do not believe this to be so. The same arguments should appeal to an architect that would appeal to the cross-section of subscribers for any nationally known periodical.

The chief selling evil to-day in the building industry is the "sales engineer." By "sales engineer" I mean the representative of a firm who graciously offers his services as an engineer to the architect, free of cost, with the mute understanding that his product will be mentioned in the specification, if not specified outright. It is humanly impossible for a "sales engineer" to represent, for instance, the manufacturers of heating specialties without a prejudice in favor of his house.

Don't call upon the architect too often. His time is valuable and there are several hundred products entering into a modern building which will be represented by salesmen making personal calls. The "bright" salesman is probably not as successful as his more humble brother. I do not mean by that that the salesman should in any way approach the architect in a humble manner; but the glib salesman, with his ready-made speech and ready repartee, is quickly disposed of.

I believe that the ideal condition would be nationally advertised materials and appliances brought to the architect's notice through the medium of the better publications in such a manner that when a need arises for a given material the architect will voluntarily send for the local representative of the material in question. Such salesmen should be thoroughly posted on all technical angles of his company's product.

Don't knock the other fellow.

Don't misquote the architect.

Don't offer to undersell the other fellow. Quote and let your price stand. If you can cut your price, it was too high in the first place and you deserve no consideration.

Lastly, don't go over the architect's head to the owner. The owner has paid for the architect's judgment, so all you can do is to create a prejudice in the owner's mind.







5<sup>th</sup> Ave. & 51<sup>st</sup> St.  
N.Y.C.

Otto F. Langmann. 1922.

From the drawing, same size, by Otto F. Langmann, New York